

THE HARVARD ORIENTAL SERIES

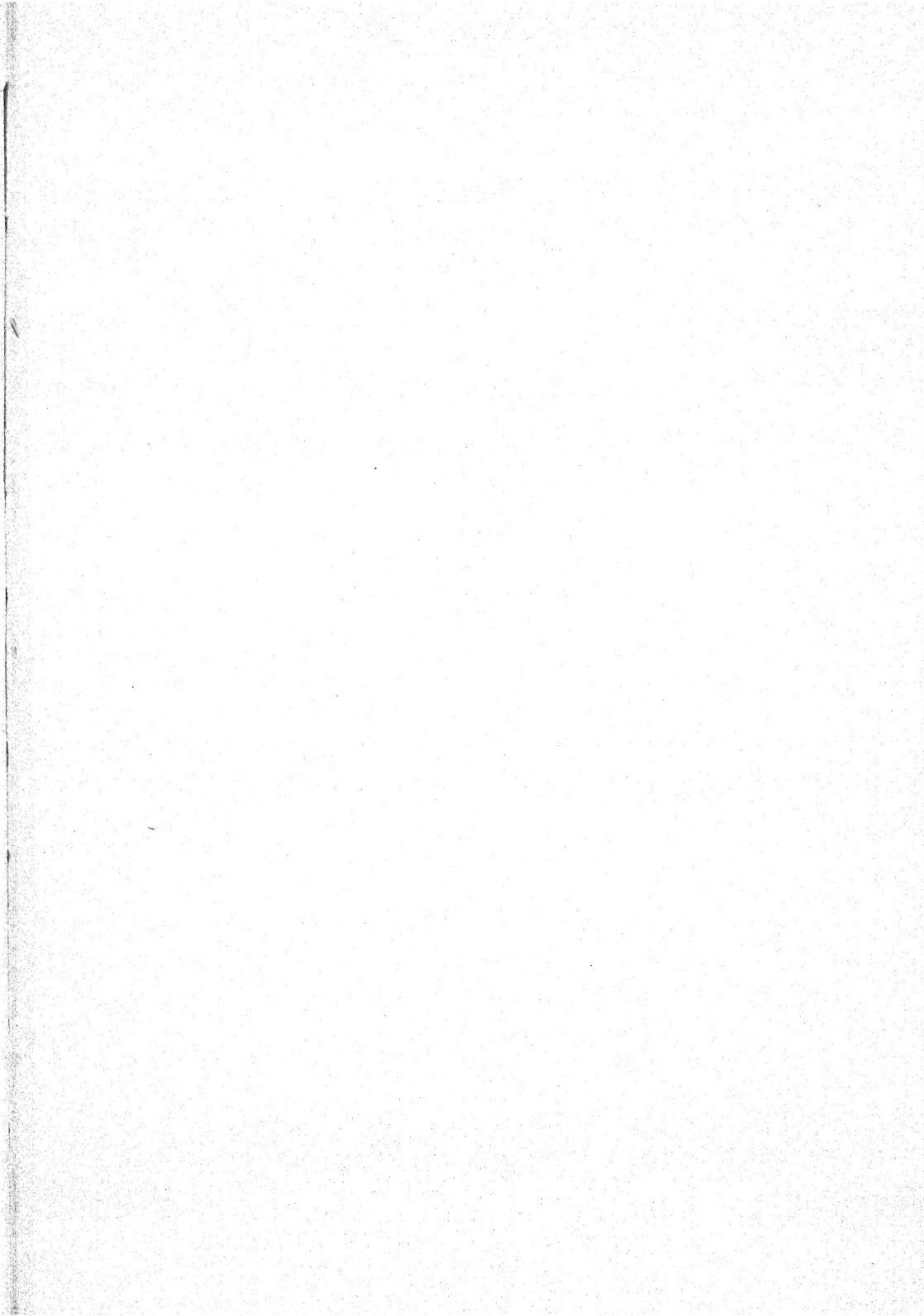
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HARVARD ORIENTAL SERIES

EDITED

WITH THE COÖPERATION OF VARIOUS SCHOLARS

BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME IV.

CAMBRIDGE, MASS.

PUBLISHED BY HARVARD UNIVERSITY

1901

RĀJA-ÇEKHARA'S KARPŪRA-MAÑJARĪ

A DRAMA BY THE INDIAN POET RĀJAÇEKHARA
(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS
OF THE POET

BY
STEN KONOW
OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY
CHARLES ROCKWELL LANMAN
HONORARY MEMBER OF THE ASIATIC SOCIETY OF BENGAL (CALCUTTA)
FOREIGN MEMBER OF THE ROYAL BOHEMIAN SOCIETY OF SCIENCES (PRAGUE)



HPr8N
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PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE
HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators



Zeit-Markt-Nachrichten
Brockhaus Verlag

CONTENTS.

	PAGE
PREFACE BY THE EDITOR OF THE SERIES AND TRANSLATOR	xiii
PREFACE BY THE EDITOR OF THIS TEXT	xxi
CRITICAL ACCOUNT OF THE MANUSCRIPTS	xxiii
ABBREVIATIONS (Cross-reference to page 175 from)	xxviii

PART I.

PRĀKRIT TEXT OF THE PLAY, AND CRITICAL APPARATUS	1-116
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PART II.

GLOSSARIAL INDEX	117-172
----------------------------	---------

PART III.

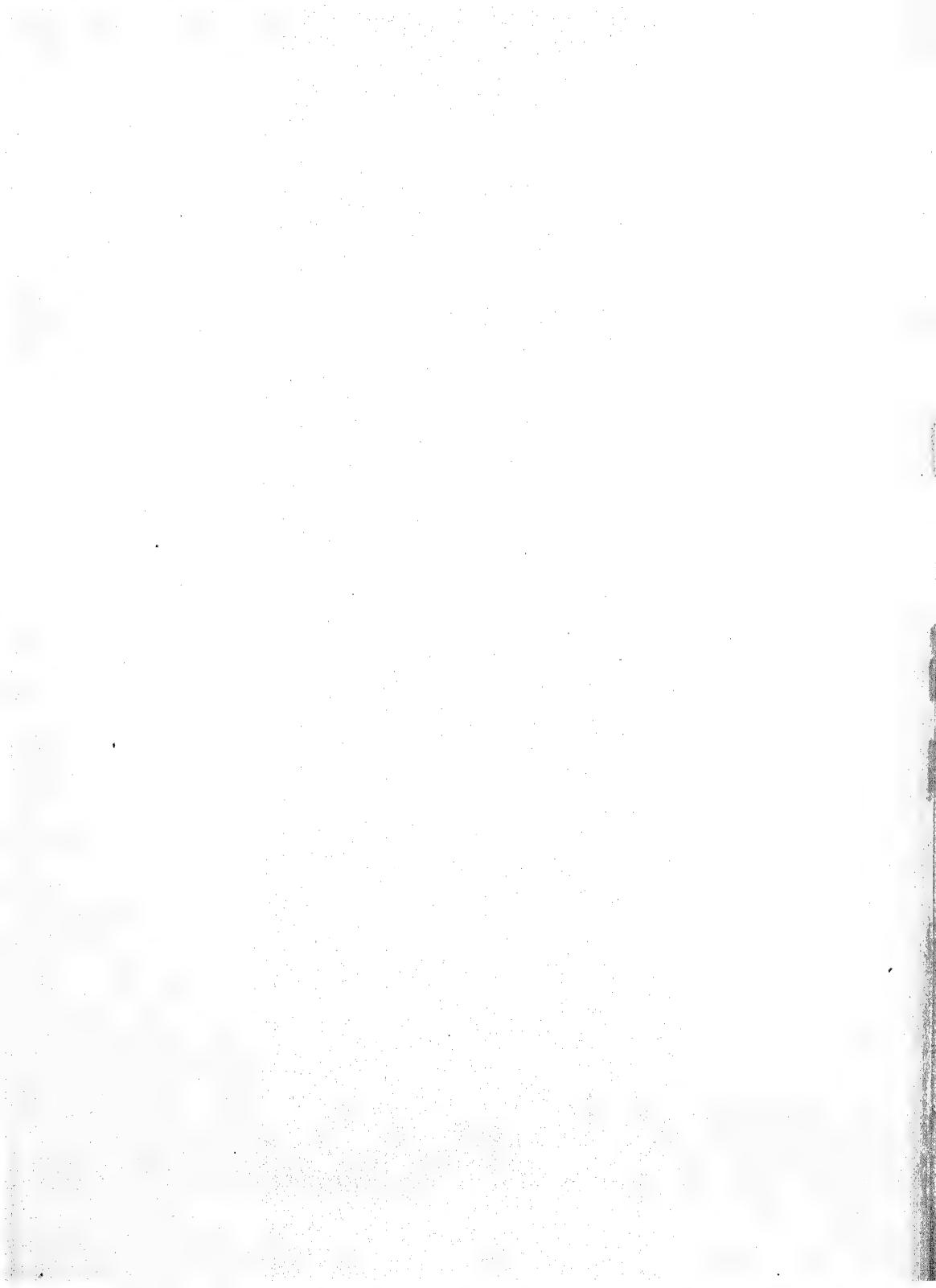
ESSAY ON RĀJAÇEKHARA'S LIFE AND WRITINGS	173-209
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1. Chronological Bibliography	175
Abbreviated titles of books	176
2. Rājaçekhara's Life.	
Earlier opinions as to his date	177
His relations to Mahendrapāla (Nirbhaya) and Mahipāla	178
Rājaçekhara lived about 900 A.D.	179
His personal history (family, sect)	180
His place of origin, the Western Deccan	180
Connection with Kanauj (and Chedi?)	181
Rājaçekhara's ancestry	182
3. Rājaçekhara's Extant Writings.	
Karpūra-mañjari [=Camphor-cluster]	184
Viddha-çālabhañjikā, or 'The Statue'	185
Bāla-rāmāyaṇa	186
Bāla-bhārata or Prachanda-pāṇḍava	188
4. Lost Works and the Anthologies.	
A tradition of more than four works	188
Anthology-stanzas (24) identified in Rājaçekhara's writings	189
Anthology-stanzas (10), "of Rājaçekhara," not yet traced	190

	PAGE
5. Rājaçekhara and the Prākrit Literature.	
The literary Prākrits and the real vernaculars	191
Early Prākrit lyrics	192
Hāla's "Seven Centuries," Sattasai (Māhārāṣṭri)	192
Jayavallabha's Vajjälagga (Māhārāṣṭri)	193
Ānandavardhana's Visamabānalilā	193
Guṇādhya's Bṛhatkathā (Pāicāhi)	193
Prākrit Kāvyas. Rāvanya-vaha	194
Bappai-rāa's Gauḍa-vaha, 750 A.D.	195
Prākrit drama: saṭṭakas	195
Karpūra-mañjari the only saṭṭaka extant	195
Important for the history of the drama	196
6. Other Poets mentioned by Rājaçekhara.	196
7. Mentions of Rājaçekhara in the Literature.	
By Vasukalpa, Abhinanda, and Somadeva	197
In the Daçarūpa and Sarasvatī-kanthabharana	198
In several works of Kṣemendra	198
In the Kāvya-prakāṣa, Prākṛta-piṅgala, etc.	198
8. Rājaçekhara's Prākrit.	
Çauraseni and Māhārāṣṭri his only dialects	199
Çauraseni-Māhārāṣṭri doublets in this play	200
The poet's use of rare and provincial words	201
Marāthīcisms	201
He sometimes confused his two dialects	202
His usage tested by Mārkandeya's Prākrit Grammar	202
Possible inference as to obsolescence of said dialects	204
9. Rājaçekhara's Literary Characteristics.	
Pischel's estimate of Rājaçekhara	204
The poet's skill in metres, especially Prākrit metres	205
His employment of rime	205
His fondness for proverbial expressions	205
Self-repetition. List of repeated passages	206
10. Rājaçekhara's Favorite Metres.	
1. Çardūlavikridita; 2. Vasantatilaka; 3. Čloka; 4. Sragdharā	206
5. Āryā; then Triṣṭubh, etc., etc.	207
11. Metres of the Karpūra-mañjari.	
The metres in the order of their frequency	207
Scene-groups	208
The metres in the order of their occurrence	209

PART IV.

	PAGE
1. Geography of the Play in General.	
The Deccan. Kuntala. Vidarbha. Lāṭa	213
2. Hindu Seasons, Months, and Asterisms.	
Table of the seasons, months, and asterisms	214
3. Time-allusions of the Play and Time of the Action.	
Time of the action of act i.	215
Time of the action of act ii.	216
Time of the action of act iii.	216
Time of the action of act iv.	216
Synoptic table of the time of the action	216
4. Synoptic Analysis of the Play.	
Analysis of act i.	217
Analysis of act ii.	218
Analysis of act iii.	219
Analysis of act iv.	220
5. Dramatis Personæ	222
ANNOTATED TRANSLATION OF THE KARPŪRA-MAÑJARĪ	223-288



PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

HARVARD UNIVERSITY has undertaken the publication of a **HARVARD ORIENTAL SERIES**. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one,—the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus,—a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion,—a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākrit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākrit drama extant, the Karpūra-mañjari of Rājaçekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākrit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.¹

"A critical edition of the Karpūra-mañjari is an urgent necessity for the advancement of Prākrit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological; ² but, as is elsewhere shown,³ it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities⁴ and of folk-lore.⁵ And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,⁶ challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaçekhara is indebted for motifs or for modes of expression to his predecessors,⁷ Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartrhāri. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville; so, for example, the parrot incident that is lugged in at iv. 2⁴. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

¹ Pischel's Prākrit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

² See pp. xxi, 201-3.

³ See p. 196.

⁴ For example, the merry-makings at the Banyan festival, iv. 10-18; palace-life, i. 36;

iv. 9^a ff.; the Magician's homage to the Dreadful Goddess, iv. 19.

⁵ E.g., rain-drops transformed into pearls, iii. 3¹⁴, note; mirage, ii. 40⁵.

⁶ Cp. i. 18¹⁵, 20⁹, ii. 50⁹, ii. 50^a, iv. 18³⁶. Botanical allusions—passim.

⁷ See p. 204, and, e.g., ii. 10^b, iii. 2⁴.

The entrance of the Magician (at i. 21⁸) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.¹ The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"² will bear the test of Occidental criticism, — their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester³ show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus. — I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation. — The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

¹ Such as Apte's, in his *Rājaçekhara*, p. 24.

² Cp. i. 32, ii. 5, 9, 10.

³ For example, at ii. 40¹⁻⁶, ii. 50¹⁻², iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19⁶⁷ is the last clause between iv. 19 and iv. 20. Similarly ii. 0⁵ is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"¹ commanding it to most thoughtful consideration.

The Glossarial Index. — To the Prākrit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākrit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākrit Grammar and Dictionary,² where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākrit form. Thus *pa-a-dei* stands under *kat-*; while *khuttai* is given under *khuttai*.³ Similarly, *jantia* is put under *yantra-*, while *janta* comes in alphabetic place. Again, *vi-inna* is given under *tṛ-*; but *vi-tthinna* and *un-naa* (as

¹ Zeitschrift der deutschen morgenländischen Gesellschaft, xlvi. 161.

² Cited by the initials "H." and "HD."

³ For other examples, see my note to ii. 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml-* group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

The Translation. — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation ; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākrit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style¹ I have endeavored faithfully to reproduce in the tone and style of my English.² The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31^b.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213–222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'³ The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākrit *piya* = 'dear,' and *vaassa* = 'friend.'

¹ Well illustrated at ii. 40² ff. Or compare i. 16¹ ff. with i. 18¹ ff.

² For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

³ See note to i. 18¹⁷.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by ‘dear friend’ than to render *Hochzeit* by ‘high tide.’ The connotation of the colloquial “old man,” as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.¹ We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests² that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, *Vāsudeva*. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh’s *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

¹ COROLLARY.—Taking due account of the diversities of tone, I have rendered *vaassa* by ‘my man’ at ii. 6²; by a slightly impatient ‘man’ at iii. 2¹; and by a dignified and stately ‘O friend’ at iv. 5¹.

² We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental¹ as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity² and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.³ These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,
March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

¹ Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of Ātmabodhi and Tattvabodh (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

² His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

³ Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākrit grammar, declared a critical edition of the Karpūramāñjari to be a necessity for the advancement of Prākrit studies. Rājaçekhara has been highly esteemed for his proficiency in the Prākrits, and it was to be hoped that a careful edition of his only Prākrit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel ; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-çruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākrits of the plays exists, and it was my hope that the Karpūramāñjari might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākrit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,

June 29, 1900.

CRITICAL ACCOUNT OF THE MANUSCRIPTS.

The Text. — This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9–13 lines on each page ; $9\frac{1}{2}$ inches by $4\frac{1}{4}$ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156, no. 418. The colophon reads : iti ḡrikharatāṇavabhogaṇadinaṇīṣṭīvasāgarasūriṣyavācanācāryaviracitāyām karpūramañjarīmahānātikāyām prathamarū javanikāntaram vivṛttam idām || ḡrī || ḡrī || rājanpure likhitam || rājanpure likhitam ||. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled ; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side ; $10\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Prākrit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1^o), and the end from sā rayanamayī (iv. 19^o). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880–81, Bombay, 1881, p. 83, no. 22. The colophon reads : iti ḡrikarpūramañjarīnātikā kasya [!] samāptā. sam. 1600 varse ḡrimahimanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page ; $9\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads : iti ḡrikhugatāṇanabhoganaṇījinasāgarasūriṣyavācanācāryaviracitāyām karppūramañjaryāyām dvitiyām javanikāntaram vṛttam || ḡrī || eīṭhādu edām likhidām dāva diṇeso diyo mahio | ehi payattadu sainto saccām saccām kunamto vva || 1 || rāyapurāṭhādena udīyajādisirorattasirinarasimhasūnujādena likhidām jjeva | Kappūramañjarīnādaam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgari ms., 16 leaves text, 13 leaves translation, with 15 lines on each page ; 13 inches by $8\frac{1}{4}$ inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākrit-handschriften der Königlichen Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of nd for nt point to a South Indian origin; and forms such as dīmnna for dīmbha and a few instances of ya-çruti (or writing of an intervocalic y in cases of secondary hiatus, as in *rayana* for *raña*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page ; 10½ inches by 9½ inches. Prākrit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146^b, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11½ inches by 5½ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each javanikāntara is the following colophon : iti çrimatsūryavāmçodbhavasahigilakulāvataṁsaçrimatprayāga (i. and ii., prayoga) dāsāmgajaçripremarājaviracite karpūrakusumanāmni karpūramamjaribhāṣye . . . yavanikāmtaram samāptam. Ends : çubham bhavatu || saṁvat 1931 prathamaāśādhaçuklapakṣe tithāu sastyām çanīvare likhitam idam vyāsagopidāsātmajena || malākhyānāmñā || çrijayaçilanagare ||.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhatta, make it for me. Incorrect ; some lacunas ; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168^a. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633^a, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13–14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads : samatta kappūramamjari nāma nādikā mahākaino sirirāyasehassa kadā . . . saṁvat 1520 varṣe çāke. The groups t̄h and ddh are, as a rule, not to be distinguished in this ms.

Commentaries.—Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms. and in the edition of our play in the Kāvyamālā.

K. The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633^b, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pitāmbara's Jalpatiratnamāñjari (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual l is substituted for dental l; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8^a, 9, 10, 14^a, 18^a, 20^{a, b}, 22^a, 32^a; ii. 29^c, 34^a, 41^c; iii. 4^{a, b}, 5^a, 8^a, 20^a, 22^a; iv. 1^b, 9^{a, c}, 18^{a, b}, 20^a, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20^a, 21^b, 30^a, 33^a; ii. 41^a, 42^a; iii. 1^a, 3^{a, b}, 4^{a, b, c}, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11^b, 16^b, 41^{a, b}; iii. 22^a, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. rīdiāu, i. 1^a; further, i. 7, 19^a, 20^{a, b}; iii. 4^a, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9^{a, b}, 15^a; ii. 11^b, 48^b; iii. 1^b, iv. 2^{a, b}, 6^a, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāna." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, Indian Antiquary, xi. 250, and Specimen of a literary-bibliographical Jaina-onomasticon, Leipzig, 1882, p. 39. A and C were copied in Rājanpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttāñā* in A, i. 19⁵.

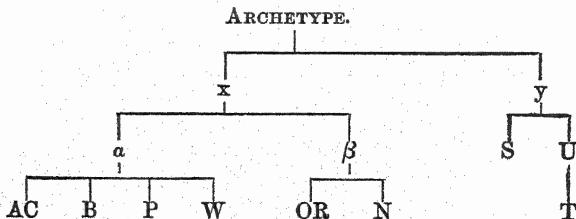
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12^b; ii. 45^b, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18^{8, 9, 13}, 20^{1, 2}, 22^a, etc., and consider, above all, the blunder which they have in common at ii. 28^c. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8^b, 9^b, 10^b, 15^b, 18^{10, 19}, 20⁷, 34⁸; ii. 1^b, 6¹⁹, 29^a, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12⁸, 13¹, 15^a, 16^{1, 3}, 20⁴, 32², 34^{b, 25}, 35^c, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4¹. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *jōñham*, i. 1^d; *nīhittagā-* instead of *-gga-*, i. 4^c; *esyā* instead of *ettha*, i. 12^b; *lagohim* instead of *laggehim*, i. 16^d; the very frequent writing of d instead of tt, etc. Many other readings are common characteristics of O and R: see i. 4¹⁰, 5^b, 9^b; ii. 0^b, 12^b, 25^b, 29^o, 31^d, 42^{23, 27}; iii. 1^b, 22^{5, 6}; iv. 9⁵^{ff}, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4^{a, 2, 17}; ii. 31^d; iii. 20¹¹; iv. 20¹¹, etc.) and OR with W (e.g., ii. 45^b; iii. 16^c; iv. 9^{b, 8}, 17^a, 18³⁸, 20⁴, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramāñjari* must therefore be classed according to the following diagram:



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPŪRA-MAÑJARI

EDITED BY

STEN KONOW

ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भद्रं होउ सरस्सईअ कइणो रान्दन्तु वासाइणो

अखाणं पि परं पअटू वरा वाणी छइलप्पिआ ।

वच्छोमी तह माअही फुउ णो सा किं च पच्चालिआ

रीईओ विलहन्तु कब्बकुसला जोणहं चओरा विआ ॥ १ ॥

अवि अ^१ ।

अकालिअपरिभविभमाईं अजगिअचुव्वणडव्वराईं दूरं ।

अघडिअथणताडणाईं गिचं णमह अणङ्गरईण मोहणाईं ॥ २ ॥

नाव्यन्ते^१

स्थापकः ।

ससिहणडमणडणाणं छमुहणासाणं सुरअणपिआणं ।

१^a ABPNORT भोटु, SU होटु. — AB सरस्सई, W झेण. — A कड्डणो, B क इणो. — TU णंदु.

१^b STU वि. — ABWNR पअटु, P पेय-टु, O यअकटु, STU पवटु. — ASTU परा. — T घउलंपिआ.

१^c W वत्योमी, N वत्सोमी. — ABPWSTU माग्हो, O माखो. — ABPWR फु-रदु, N फुरदु, T पुणउ. — B णा. — WO किं पि. — N पंचाडिआ.

१^d ABPW रोटीभाउ, NORT रोटीओ. — A लिहंदु, B विलहंतु, W लिहंतु, S झंदु. — BW चउरा द्व.

१^१ BWST omit. — T transposes verses 2 and 4.

२^a AT विभमाईं. — O अधगिभ. — B चुंबणाई. — A छंबराई, P छंडबराई, STU राई.

२^b AN अधगिअ. — ABPWORS घणा०, N ट्याण०. — A ताडणाई, BSTU णाई. — ANT मोहणाई.

२^c AN नां० सूत्रधार०; B नाव्यन्ते सूत्रधारा०; W नाव्यन्ते सूत्रहार०; OS omit ना० स्था०; RT अवि अ.

३^a T खंड०. — P मंडणायाण०. — AR समोहणासाण०, BWO समोहणासाण०, P

गिरिसिगिरिन्द्रसुआणं संघाणी चो सुहं देज ॥ ३ ॥
अवि अ^१ ।

इसारोसप्पसाअप्पणइसु बहुसो सगगगङ्गाजलेहिं

आमूलं पूरिआए तुहिणकरकलारूपसिष्पीअ रुद्दो ।

जोरहामुत्ताहलिल्लं णअमउलिखित्तगगहयेहिं दोहिं

अग्धं सिग्धं व देनो जअइ गिरिसुआपाअपझेरुहाणं ॥ ४ ॥

परिकम्य नेष्याभिमुखमवलोक्य^१ । किं उण णटप्पउज्जो विअ दीसदि अम्हाणं
कुसीलवाणं जणो^२ । जदो एङ्का पत्तोइदाइं सिअआइं उच्चिणोदि^३ ।
इदरा कुसुमावलीओ गुम्फेदि^४ । अखा पडिसीसआइं पडिसारेदि^५ ।

संमोहणासाण, N संमोहणासाणं, SU संमुहणासाण, T छमुहणासाण.

३^१ B सिरिसिगिरिदि०, P गिरिसि० — A °सु-
दाणं, B °सूयाणं — NU संघाटो, R
संहालो, T संघाटि० — NSTU ओ० —
P दिसउ, NO देदु०

३^२ BT omit.

४^१ ABPNOSTU °प्पासाद० — ABPNOR
°प्पणदिसु, T °पणदिसु० — O सथांगंगा०.
— BW °जलेण, P °जलेण०

४^२ APWNORT पूरिदाए०, B परिदाए० —
ORTU तुहिणअर० — R °अला० —
A °सुप्पीइ०, BW °सिष्पीए०, P °सिष्पीइ०
SU °सुत्तोए०, T °सुत्तोभ०

४^३ T दुक्का० instead of जोरहा० — BR
°मोत्ता०, O °मेत्ता० — P °हल्लल्लं० —
mss. शद० — T °मुउड० — AP
°गिहत० — A °हक्केहि०, BPSTU °हन्त्येहि०

४^४ A छ, NSTU omit. — AB दंतो, N
दंथंतो, STU ददंतो० — ABWNR
जअदि०, P जयति०, T जरझ० — ABP
गिरिसुदा०

४^१ A omits. — B सूत्रधारा परि०, P सूत्र-
धार नेष्याः इतिमुखमवलोक्य. WN सू-
त्रधारः परि०, OR नांदंते सूत्रधारः परि०,
T नांदंते स्थापकः परि०.

४^२ ABPNW पुण. — A °पयदो, BWNOR
°पयदो०, P °पयद्वा०, SU °प्पअट्टो०, T °प-
उट्टो० — O दिसइ०, N दोसति०, STU
अ० कुं जणो दोसइ०. — BPW अम्ह.
— BP कुशीलवाणा०, W °वाण०, T हुसो०.
— ABWR एवंचो०, P एवंचो०, O वगो०

४^३ A पत्तोचियाइ०, B यतोचियाइ०, PO पत्तो-
चिआइ०, W पत्तोच्चिआइ०, N पत्तोचिआइ०,
R पत्तोचिआइ०, SU पत्तोइआइ०, T पत्तो-
चिआइ०. — A सिच्चयाइ०, B सिच्चियाइ०
सियं, P सिच्चयाइ०, W सिचि०, N सिह०.
O सिच्चआइ०, STU °आइ०. — AP उ-
च्चियोदि०, B उच्चेणोदि०, SU °णोइ०, T उ-
च्चियोदि० का यि लहुवस्तिभाषो पट्टय घट्टइ०

४^४ A अयरा, BPWNORSU इअरा, T ईअरा०.
— SU °चलो० — B गुंफदि०, STU गुंफेड०.

४^५ N पडिसाइ०, T °आइ०. — A पडिसारयदि०,
P परि०, W पसारेदि०, SU उवणेड०.

का वि हु वस्तिआओ पट्टै घटेदि^१ । एसो वंसो ठाविदो ठाणे^२ । इअं वीणा पडिसारीअदि^३ । इमे तिशि वि मिअङ्गा सज्जीअनि^४ । एस पक्खाउज्जाणं हलबोलो सुणीअदि^५ । एदं धुवागीदं आल-वीअदि^६ । ता किं पि कुहुचं हङ्कारिता पुच्छिस्तं^७ । नेपथ्याभिमुखमवलोक्य संज्ञापयति^८ ।

प्रविश्य^९

पारिपार्थिकः । आणवेदु भावो^{१०} ।

स्थापकः । किं उणा णटप्पउज्जा विअ दीसध^{११} ।

4^८ T see above, at i. 4^९. — B चि, P पि.
— B हुए, PNR omit; O खु, SU बहु. — A पट्टै वस्तियाउ, B पट्टै वस्तिआउ, P सुहवण्याउ पा, W पा वण्याउ, N वण्यायट्टिओ पा, O पा वण्याभो, SU वस्तिआ वट्टै. — AP वट्टेदि, BWNORT वट्टेदि, SU घटेदि.

4^७ ABWNORT एस. — A वंस, B वंसे. — A ठविदि, B वविदो, PW ठविदो, N ठिदो, O ठाविदो, SU ओटुटुविभटुणो, T वोट्टाविवदटाणो. — A ठाणोदं, BWR ठाणो, O ठाणे.

4^९ N वोणं. — A परिसरियदि, B पडिसंसारो आदि, N °सारोदि, O °सारिअदि.

4^{१०} W एमे, SU इमे वि. — BSU ति, P तिण, N तोणि. — BPNRT omit वि. — WO मुझंगा. — A सज्जीयंदि, B मज्जीयंति, P सज्जीयंते, W सज्जी-ज्जंति, STU °अंदि.

4^{११} After एस A inserts कंसालताल, BW कंसतालाण, P कंसालाणु, NORSTU कंसतालाणं. — B पक्खाउज्जाणा, P प-खवाउज्जाणं, W पक्खाउज्जाणा. N पक्खा-वुज्जाणं, OR पक्खालणुज्जालणा, STU

आफ्कालोप्कालणा. — A कोलाहलो, B हल-वालो, P हलउलो, W हलवोलो, NORSTU हलहलो. — ABPWNOR omit सु-गोअदि.

4^{१२} P रवं पदं, W रवं, STU इदं. — OR धुभागोदमा°, STU गोदमं; A adds ति. — P आलवैदि, S omits; U विजप्पेद्.

4^{१३} P कि संदेहेण, O कि वि, SU कि ति, T अहं वि. — A कुटंबं, BP कुडंबं, W कुडंबं, N कुटुंबं, O कुहुबादो. — P छकारिय, T छंकरिभ.

4^{१४} A omits; BWNOR °मुखं संज्ञापयति, P °मुखमवलोकयति.

4^{१५} A ततः प्रविश्यति पारिपार्थिकः प्रविश्य सूच्यथामाह, BN ततः प्रविश्यति, P प्र-विश्यति, WR ततः प्रविश्यति पारि-पार्थिकः

4^{१६} B अणुवेदु, W अणवेदु. — PW भाड.

4^{१७} APWOSTU सूच्यथारः, B omits; NR सूच्यथारः विचित्य. — ABPW पुण- — A °पणदा, B °पणज्ज, PWORT °पञ्चटा, N °घञ्चटा, SU °पञ्चटा. — A दोसधं, B दोत्सधा, P दोसधं, STU दोसह-

पारिपार्श्वकः । अध इ¹⁷ । सटूअं णच्चिदवं¹⁸ ।

स्थापकः । को उण तस्स कई¹⁹ ।

पारिपार्श्वकः ।

भाव कहिज्जउ एअं को भसइ रअणिवल्लहसिहरडो ।

रुउलचूडामणिणो महिन्दवालस्स को अ गुरु ॥ ५ ॥

स्थापकः । विचिन्त्य¹ । आए परहोत्तरं खु एदं² । प्रकाशम³ । राअसेहरी⁴ ।

पारिपार्श्वकः । सो एदस्स कई⁵ ।

स्थापकः । स्मत्वा⁶ । कथिदं जेब छइल्लेहि⁷ ।

सो सटूओ त्ति भलइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकवमझाइ केवलं ण दीसन्ति ॥ ६ ॥

4¹⁷ A पारि० प्राह. — ABPWO omit अध इं; N पारि० अध इं। सूत्र॑। किं उण णच्चिदव्यं॑। पारि॒ भाव etc.; R भाव instead of अध इं; SU अह इं, T परतो॑। अह इं। सूत्र॑। किं पुण एदं॑। पारि॒ भाव etc.

4¹⁸ A सटूकेण in the margin corrected to
के॑, N सटूअं॑। — P णच्चिदव्यं॑.

4¹⁹ MSS. सूत्रधारः॑। — AOT कह॑.

5^a P अज्ज instead of भाव. — ABPWOR कहिज्जदु, N कहिज्जदु, SU कहीभदु, T कहि॑॥ जह॑. — APWNORSTU एदं, B एवं॑. — BSTU किं॑. — B भसइ, P भणय, N भणिज्जदि, T भणिज्जाइ॑. — P रयणात्वं॑, N रजणो॑, T रअणो॑. — B निहिंडो॑, N निहिंडो॑.

5^b ABW रहकुल॑, P रहकुल॑०. — BSU महिंदपालस्स, W महिंदबालस्स, NRT महेंदपालस्स. — P को इ॑, N क ओ॑, SU को णा॑. T को णा॑.

5¹ MSS. सूत्रधारः॑। — SU स्व॑, T आत्मगतं॑.

5² PNRT omit अए. — P परहतरं, O प-
एहुतरं, SU परहुतरं. — ABPWSU
omit खु॑; NR क्वु॑. — N स-दं.

5^{3,4} A omits. — PO राज॑, STU अवि-
राज॑.

5⁵ A पारि॒ आह॑. — SU तस्स. After कह॑
OR add सूत्र॑ किं सटूअं॑.

5⁶ AO omit स्थापकः॑; BWNSTU सूत्रधारः॑;
PR पारिपार्श्वकः॑. — A omits स्म-
त्वा॑; N स्मत्वा॑.

5⁷ P कथिदं, STU कहिदं. — A ज्जेब, B
ज्येब, P येब, W योब, NO जेव्य, R ज्जे-
व्य, SU एव्य, T ज्ज्ञ. — P शलेहि॑
— A adds जहा॑, SU जह॑.

6^a PSU omit त्ति॑. — B भस्स, N भणदि॑,
STU भणिज्जदि॑. — A जो दूर॑. — A
नाडियाइ॑, BWSTU आए॑, P धाँइ॑,
O आओ॑, R आइ॑. — WOT अणु-
हरदि॑.

6^b ABPW पुण, R उण एत्य॑. — OR पवे-
सअ॑. — A विक्लंभभाई॑, B विक्लंभा-

विचिन्त्य^१। ता किं ति सङ्करं परिहरिअ पाउदबन्धे पउत्तो कर्द^२।
पारिणाम्यकः ।

पहसा सङ्करबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाण्ँ जेत्तिअभिहन्तरं तेत्तिअभिमाणं ॥ ७ ॥

सङ्कभासाचदुरेण तेण भणिदं जेव^३। जधा^४।

आत्थविसेसा ते चिअ सद्बा ते चेअ परिणमना वि ।

उत्तिविसेसो कबं भासा जा होइ सा होउ ॥ ८ ॥

स्थापकः । ता अप्या किं ण वणिदो तेण^५।

यांदं, P विकर्खंभयां, W विकर्खंभयाद्, NT विकर्खंभांआद्, OR विक्रंभआद्। — ABPWO इह केवलं शत्यि, N इह
केवलं ण, R ण केवलं होति, SU दीसंदि.

6^१ AP सूत्रधारः instead of विचिं, R सूत्रं
वि.

6^२ STU omit ता. — BR किति, APSTU
omit ति; W हि. — A सङ्कियं,
BPWNORSTU सङ्करं. — A पायि-
यबंधे, B पाईयबंधे, P पाईयबंध, W पाई-
अबंधे, NOR पाउअ°, SU पाउह°, T प-
रिहरिआउअ°. — A पट्टो, BPWNOR
पअट्टो, SU पउट्टो. — A सो कर्द, P ति,
N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands
after verse 8, in O after 7^२. NOR
insert अवि अ between the two
verses.

7^१ SU पाउह°, T याटअ°. — N इ, O अ,
STU खु. — T भोइ. — N सोमारो,
STU भालो.

7^२ NRST पुरुस°, O एरोस°. — N मीह-

लाण, O लाण. — O जेत्तिअमहं, T
जत्तिअ°, SU लाणमेत्तिअ°. — N ते-
निभं च्चेक, STU तत्तिअ°.

7^१ B चदुए, PNRSU चउरेण, W चतुरेण,
T चचउरेण. — A भणिदं ज्जेव तेण.
— B येव, P ये, W द्येव, NO जेव,
R ज्जेव, STU एव.

7^२ B यथा, WNOR जहा, STU जह.

8^१ P अत्ये, R अस्या°, T अच्छ°. — AOT
णिवेसा, P णिविसेसा, N विसेसा, R
णिएसा. — APW त, N ते. — AB
PWRSTU च्चिअ, N विअ, O विअ.
— B च्चेव, P सद्विसेसेसु, W ति च्चेव,
N ते व्विअ सद्बा, O सद्बा ते व्विअ,
STU च्चिअ. — AP परिणमंते, N
अत्यरिणमंतो. — A omits वि; P च,
N इ, R इ.

8^२ NOR कछो. — PW होउ, N होई. —
N होहि, STU होटु.

8^१ MSS. सूत्रधारः, A सूं प्राह. — PSTU
omit ता. — P वणिदो, N विमिदो,
O वत्यिदो. — SU देण.

परिषार्थिकः । सुणुमु^१ । वस्त्रिदो ज्ञेव तक्षालकर्दिणं मज्जमिमि मिअङ्ग-
लेहाकधाकारेण अवराइदेण^२ । जथा^३ ।

बालकर्दि कइराओ णिभराअस्स तह उवज्ज्ञाओ ।

इअ जस्स पएहि परम्पराइ माहप्पमाहृदं ॥ ९ ॥

सो अस्स कर्दि सिरिआसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्गपाडिसिङ्गीअ णिङ्गलङ्गा गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिट्रा पउञ्जध^४ ।

परिषार्थिकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइद्दगेहिणी ।

8^a A पारि० प्राह. — ANO सुणु, B सुणो,
P सुखां, W सुणदु, SU सुणुसु.

8^b P सुखद. — PW द्यो, NOT जेच्छ, R
उज्जेच्छ, SU एच्छ. — BW कर्देण, O
कहृण, SU कहृ. — AW मयंक, T
मयांकलेखा०. — A कहाकारेण्या, B
लेहाकरेण, P लहाकहां, W कहाका-
रेण्यावराइयण, N कहाहरेण, O कथा-
आधारेण, R कहारेआण, SU कहां,
T कथा०. — A अवराइयण तेज, B
अवराइण, P कइराण, NOR अवराइयण,
S बोळ्डरराणण अ०, T बवराणण अपरा०,
U ब्ल्डरराणण अ०.

8^c W omits; N जहा, STU जह.

9^a N कइराअ, O कराओ. — APW णि-
भय०, B णबभय०, O णिभर०, R वि-
भम०, STU णिभरटेवस्स. — B उव-
ज्जाय. P वि उझ॒उ, N उज्ज्ञाओ, O उव-
ज्जोओ.

9^b A परहि, B एहि. — ABW परंपराए. — N
इँ व जःस परंपराए अप्पा, OR इअ जस्स

परंपरए अप्पा, SU इअ (S इइ) तस्स
गुणाण परंपराए, T इण तस्स जणाणं
परंपरंयराए. — A महाप्प०, B माहत्य०.
— NOR उडो.

10^a A एदस्स, BW एभस्स, STU एच्छ. —
U कविराअ०. — ABWOR तिहुआणं,
N तिहुणं. — STU वि. — A धवल-
यंति, B धवलयति, P धवलंसाति, STU
धवलेदि.

10^b APSU पाडिसिङ्गेए, B पाडिसिङ्गेए, W
पडिसिङ्गेए, NO पाडिसिङ्गेए, R पा-
लिसिङ्गेए, T पाडिपहोए णिङ्गलेका०. —
N गुण. — B यस.

10^c A सूच० पारि० प्रति; BPWNORTU सू-
चधार०. — B समाइज्ज, W समा-
इठा०. — A पउजायं, P पयुद्दिटु, N
पाकजस्स, O पडंजथि, STU अणु-
चिठुह०.

11^a A पारि० सू० प्रति. — P चाहुआण०, R
चाउहाण०, TU बाहुआण०. — ABPNOR
STU मोलि०, W मउलि०.

भृत्यो किंमवनिमुन्दरी सा पञ्चद्वयमेअभिष्ठैऽ॥ ११ ॥
किं च^१ ।

चण्डवालधरणीहरिणज्ञो चक्रवट्टपअलाहणिमित्रं ।
एत्य सदृशवरे रससोत्रे कुन्तलाहिवसुअं परिणेऽ ॥ १२ ॥
स्थापकः । ता एहि^२ । अणन्तरकरणिज्ञं संपादेम्ह^३ । जदो महाराअदे-
वीणं भूमिअं घेत्तूण अज्जो अज्जभारिआ अ जवणिअन्तरे वटनिः ।
इति परिक्रम्य निष्क्रान्तो^४ ।
प्रस्तावना^५ ।

ततः प्रविशति राजा देवो विद्युष्को विभवतस्च परिवारः^६ । सर्वे परिक्रम्य यथोचितसुपविशन्ति^७ ।

11^b MSS. किंदिं । — A °भवंदिं, B °मावंति०, U °मवंदिं । — P एतां नाडि सा । — A पश्चोजयिदु०, BWNO पञ्चद्वयदु०, P पञ्च-
द्वयदु०, R पञ्चतदु०, STU पश्चोजद्वयदु० । — ABPNOR SU °भेदमि०, T °मेतमि०.
— ABR °च्छदि, P °त्यति, W °छति, N °च्छब्दि.

11ⁱ A किं च गंथाभिधेयत्वं सूचयति पारि; B omits.

12^a B चंडपाध०, P वडवाल०, NOR चंद०,
T चंडपाल० । — A °हरिणो०, PO °ध-
रिणो० । — O चक्रवत्ति० । — A °पद०,
B °थयलाभ० । — W °णमित्रं, N °णि-
मित्रं, O °णिमित्रे० ।

12^b B अत्त, P एतु सद्गुण० । — B °सोत्त० । —
AN कुंदला०, O कुंदना० । — ABWNOR
°सुर्दं, P °सुत्त० । — APWNORT परि-
णेदि, B णेदि०.

12ⁱ ABPNOR omit स्थापकः; TU सूत्र०.
— ABPNOR भाव एहि; A एहि दाव०

12² BW °करिणिज्ञं, N °कज्जं । — A संया-
द्यम्ह, B संपादिम्ह, P संयादियम्ह, W
संपादम्ह, U संयादम्ह.

12³ BP यदो । — N महाराखस्स देवैषं भूमि०
— B पित्तण, N घेलण, STU घेत्तूण
(S घत्तूण) भू० । — B अप्पा, P आज्जा० ।
A अजभरिया, BP अज्जां०, N भज्जघ-
रिणी, R च्छडिणिआ० । — P omits अ.
— B जवणिअंर, P जवणितरे० । — AU
वट्टंदि, PN वट्टदि, W चिट्टंति, R ददि,
T कट्ट॒.

12⁴ B प्रक्रम्य, SU omit. — B यथोचितं
निःक्रान्तो० । — A adds सूत्रधारणारि-
पाश्वर्वको०.

12⁵ A adds नाटकावसरः०

12⁶,⁷ AU only ततः प्रविशति राजा० । — P
विद्युष्को विचक्षणा दासो विभवतस्च प्रती-
हारादिपरिकरः, T विद्युष्केण विचक्षणा
च॒ । — P यथोचितासनेष्टूप०.

राजा । देवि दक्षिणाहिवणरिन्दणन्दिणि वटुवीअसि इमिणा व-
सन्तारभेणः । जदोः ।

बिहूद्रे बहलं ण देन्ति मअणं णो गन्धतेष्टाविला

वेणीओ विरअन्ति लेन्ति ण तहा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्गम्मि वि घणे वटून्ति ढिष्टाअरा

तं मणे सिसिरं विणिज्जिअ बला पत्तो वसन्तूसवो ॥ १३ ॥

देवो । अहं पि पदिवटुविआ भविस्सं^१ । जधा^२

छोल्लन्ति दन्तारअणाइ गए तुसारे

इसीस चद्धणरसम्मि मणं कुणन्ति ।

एहिं सुवन्ति घरमज्ज्ञमसालिआसु

12^{a, b} U omits राजा देवि. — B दक्षिणां, N दक्षिणापहणरेद०, R दक्षिणावहणरेध०,

S देक्षिणां. — TU णारेद०. — B

निंदने, OW णांदणे. — APW वच्छा-
वीअसि, B वच्छावियासि, O वटुवोहसि,

R वड्डीवीअसि. — ABW omit इमि-
णा. — A omits वस०; B वियंतारभेण यटो.

13^a AP बहुलं, B विहल. — BS दंति, P

दिति. — SU यं ण दे० बहुलं. — B

णो दिंति तित्ताविला, W तिल्लावृत्ता, N
तैला०.

13^b B वाणीओ, O खेणाओ. — B वियरंति,

OS विररंति. — P लंति, OSU णैति,
T लेति. — P झंगं. — A कुप्पासकं,

P किम्प्पासयं.

13^c SU कुभकुं०, T कुचकुं०, N ऊंकुम्मि. —

W व. — N omits घणे. — A व-
द्वंदि. — ANRSU ठिल्ला०, B ठिल्ला-

सयो, T टिल्ला०.

13^d STU ता०. — B विणिज्जय. — P व-

संतोऽच्छवो, W वसंतो०, OR तूसओ, T
तुसओ.

13^e B देव वि०, P विभमलेखा, WO देवी

वि०. — NR देव अहं पि तुन्ह, STU वि०. — AW वच्छाविआ, B वच्छा०, P

वच्छाविया, N विदा०, O पदिवठाविभ

दे०, R वच्छाविआ०, SU वटुवद्विस०, T
वटुवद्विस०.

13^f BP यथा, O जहा, SU जह, T जथा०.

14^a P त्यालंति, W त्योलंति, T त्तोलहंति०. —

W दंति०. — B रहणाङ्ग०, POR रभ-

णाङ्ग०, N रअणाणि० — ABPNOR
गदे, T दे०.

14^b A इसीउ०, BWNORSTU इ॒सी॑सि०.

14^c BP इराङ्ग०. — ANR सुभंति०, B सुहंति०

— AB भज्जम०, NSTU भञ्ज्जम०, O
भञ्ज्जम०. — BP मालियासु०, STU

पालियासु० (S ऊं०).

पाअन्नपुज्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये^१

वैतालिकयोरेकः । जअ जअ पुद्विसङ्गणाभुअङ्ग चम्पाचम्पअकण्ठउर
राढाणिज्जिदराढाचङ्गत्तण विक्कमङ्कनाकामरूव हरिकेलीकेलिआर
अवमस्तिदजच्चमुवण्णवण्ण सङ्गङ्गमुन्दरत्तणरमणिज्ज मुहाअ दे भोटु
सुरहसमारभो^२ । इध हि^३ ।

पण्डीणं गणइवालीपुलअणचवला कच्चिबालावलाणं
माणं दोखराइअन्ना रड्रहसअरा चोलसीमन्नाणीणं ।

14^a AB पायेटं, P पायेति० — ABO °पुं-
जिद०, W °त०, N °युंजीअ० — AP
WNR मिहुणाइ०, B महुणाइ० — P
पित्य.

14^b A वैतालिकौ नेपथ्ये.

14^c A द्वयोर्मध्ये एकः प्राह PNR वैतालिकौ,
STU वैतालिकौ, S adds विजयतां देवः ।
प्रथमः । — ABWOR जअ once
only. — APWN °टिंगणा०, B °दि-
सामु०, ORT °दिंगणा०. — APO जअ
चंपा०. — O चंपेणगणाचंपड०. — B °क-
स्तकुर, T °कस्तपूर. — APO जअ रा०

— A राठजणियराठ, B °जणियराठ,
PW °जणिदराठ, N लोलाणिज्जोअराठ-
देस, O राढाजणिआणंद, R रोठाणि-
ज्जिअराठदेस, SU °णिज्जिअ०. — A
जय विक्कमङ्कनाकामरूव जय चंगत्तणवि-
णिज्जियकामरूव, B चंगत्तणविणिज्जिय-
कामरूव, P विगित्तणविणिज्जियकामरूव,
W चंगत्तणविणिज्जियकामरूव, N चंगत्तण-
विणिज्जियकामरूव, O जअ चंगत्तणविणि-
ज्जियकामरूव, R °कामरूव. — A जय

कदलिहरबेलिकार, B °कारय, P °कलि-
यारक, N हरिकेलिकारअ, O जअ हरि-
केलेकेलिभारअ, R °कारअ, T हरिकेलि०,
U भरि०. — A जय अठगणिद०, BPW
NORSTU अवमस्तिअ०. — N °च्चग-
युवण०, ST °कस्तसुवण्णदाणा, U °ख्खसुव-
ण्णदाणा. — A जय स०, B °त्तणमणिज्ज,
P °सुरत्तणरम०, S °सुंदेररमणिज्ज, U स-
च्चगरमणिज्ज. — BPWO देवस०. —
W सुरहसमयसमारभो, STU सुरभिसमा-
रभो होटु.

14^d A जटो, BPWNORSTU इह हि०

15^a STU गंडपालो०. — T °पुणभण०. — P
°चवल, S °चउरा०. — P °चालाबालाण०,
NR °चालाबलोण०, S चोलबालाबलाण०.

15^b AOR °हंडभंता, P °हंडयतो, N °भंतो०.
— BW रटि०, P रेहहरस०, NSTU
°रभस०. — ANR °कला, BP °करा०.
A लोलचूलालयाण०, B लोलचालंगणाण०.
P चोलवालंगणाण०, W चोडचोडालयाण०.
NOR लोलचोलप्पिआण०, S कंचिसौमंति-
णोण०.

कुणाडीणं कुणाना कुरलतरलणं कुन्नलीणं पिएसुं
गुम्फन्ता णोहगरिहं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अन्नेव¹

द्वितीयः ।

जाअं कुडुमपझलीढमरढीगरडप्पहं चम्पअं

थोआवट्रिअदुङ्गुमुञ्चकुसुमा पम्फुल्लिआ मल्लिआ ।

मूले सामलमग्गलग्गभसलं लक्खिज्जर किंसुअं

पिज्जन्तं भसलेहि दोसु वि दिसाभाएसु लग्गोहि व ॥ १६ ॥

राजा । पिए विभमलेहे को अहं बडुआओ तुञ्ज्ञ का तुमं पि व-
डाविआ मञ्ज्ञ¹ । किं उण टुवे वि अम्हे बडाविदा कञ्चणचरड-
दणचरडेहिं बन्दीहिं² । ता विभमप्पअट्रावअं तरटीणं णट्रावअं
मलअमारुदन्दोलिदलदाणचणीणं चारूप्पवञ्चिदपञ्चमं कलकरिह-

15^a N कुणांतो. — B कुणाकुरुलं, N चिकुलं, O कुरुलं, R चितरं. — P पियसु, T पियेसं.

15^a A गुंपुंता, N गुंफंतो, S फंता, T गुंपुंता, U गुंभंता. — B राणरंठी, T गर्णि म-
लह. — B सिहरणे. — AP सिंहला, B संहला, W सिंधला. — BT यंति, P इति, N वांदि, R वंति. — N वादा,
T वासा.

15^b ASTU omit; B अन्नेव, P अन्न.

16^a A द्वितीयवैतालि०, P द्वितीयो वैतालिक
पठति, N omits द्वि०; S अखं च, U
अवि अ instead of द्वि०; T द्वि० अखं. —
— ABPWNORSU जांद. — P
लौदं, STU गिंग०. — A रयणोगंड०,
B चमठोगंड०, PWO रमणोगंड०.

16^b AB थोवा०, P थाआ०, NR थोआ०. —
ABPWOR वटिदं, N वढिदं, S
बंठिअ०. — P सुच्छकुसमा, W कुसमा,

NOR कल्लिआ. — BPORSTU पम्फु-
ल्लिआ, N पम्फुल्लिआ.

16^c N लगाभमलं, O भसले. — B शाल-
ज्जए, N लक्खिवज्ज. — B जिंसुयं, P
omits.

16^d A महुवेहि, B महयेहि, P महुयहि, W
भमरेहि, N भमलेहि०, OR भसलेहि०. —
B हाहि वि, P दोसु वि, W दोहि वि,
N दोहि सु, O दोहि वि, R दोहि० धि,
T दोहिस. — B सदिसा०. — N लमोहि०,
OR लगेहि०, T लेगेहि०. — A omits
वि; S अ.

16^e NR एङ्गो, O का. — AB हूं, P omits.
— B बद्धावओ, PW वद्धावउ, N व-
डाविदो. — P को, NR एङ्गा. —
AOT वि, NRSU omit. — B वद्धाविय,
P वद्धाय, W वद्धाविआ, N वद्धाविदा,
S पाआ.

16^f ABPW पुण. — W दो, N दुवो, O

करणेसुं कन्दलितकन्दप्पकोअरडदरडाखरिडकरडचरिडमं सिरिण्डब-
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहि॑ अच्छीहि॑ महूसवं
जधिच्छं पेक्खटु देवी॑।
देवो। जधा शिवेदिदं बन्दीहि॑ पउत्रा जेव मलआणिला॑। तधा हि॑।

दुष. — U अम्भ, O transposes वट्टा॑
अम्भे. — ABORSTU वट्टाविआ, PW
वट्टाविआ. — O इमेहि॑ कं॑. — B कंच-
रणचंड॑. — MSS. एरणा॑. — B एंडेहि॑.
— BWRSTU बंदोहि॑.

16^३ AWR विष्ममरट्ट॑. — APWOT ए-
अट्टावअं, B एरिवत्यं, N एभट्टा॑अं, R
एभट्टाविअं, SU एवट्टावअं. — A त-
रणाण॑, W तरडोण॑, T तरटिण॑, U तर-
लच्छोण॑. — B एमारुयंदोलिदलता॑, P
एमारुदोलियफणिलदाणच्छणोण॑, W ए-
लिदचंदणलदाणच्छणोण॑, SU मलआ-
णिलंदोलिभललिदलदाणच्छर्वण॑, T मल-
आणिलंदोलिभजदाणच्छर्वण॑. — AWNOR
एवंचिं, B एवंचित॑, P चोरपिवंचि-
दयंपंचमं, S एवंचिभ॑, T एवंचिभ॑, U
एवंचिभंचिभम. — A कलकंठोकंठकंद-
लोसु, B कलकंठोकंठकंदलो, P कलयठो-
कंठेसु, W कलअंठिकंठेसु, N कलकंठिकं-
ठकंदलेसु, O कलकंठोकंठेसु, R कलकंठि-
कंठकंदलेसु, S कलकंठकंदलोसु, T कलअं-
ठकंदलोसु, U कलकंठकंठकंदलोसु. — A
किटकंदप्पकोइंडाखंडिकडकडचंहमत्त, B
कंदलिकंदप्पकोइंडाखंडिकडकडचंडिमं, P
कंदलितकंदप्पकोइंडमंडितं, W कंदलितकं-
दप्पकोइंडदंडचंडिमं, N कंदलोदकंदप्पकोअं-
डदंडचंडिमं, O कंदलितकंदप्पकोभंड-
दंडचंडिमं, R कंदप्पकोभंडदंडखंडिदचंडिमं,

SU कंदप्पकोअंडदंडाखंडिआकंडचंडिमं, T
कंदप्पकोअंडाखंडिआखंडचंडिमं. — ABW
गिच्छ॑. — NR बंधु. — A वसुधा॑,
O वसुहा॑. — B एुरंदोए, T एुरंथिए॑.
— BWO ता वि॑. — A विश्रिय
हृत्युपसारिय पसइसरिछेहि॑ अछोहि॑, B
वित्यारिय पसइपमाणछिण॑, P पसारिस-
इप्पमाणालोयण॑, W वित्यारिदप्पसइपमा-
णछिण॑, N विसारिभप्पसइप्पमाण॑ अ-
च्छण॑, O वित्यारिअप्पसइ॑, R विसारिभ
पसइप्पमाण॑ अच्छण॑, SU पसारिअप्प-
रिभरिछेहि॑, T पसारिभप्पसारिसिरिछेहि॑.
— BPW महोङ्गं, N महूसवं, STU
वसंतमहूसवं. — AP जहित्यं, BWOR
STU जहिच्छं, N जहिकृ॑. — ABPWOS
पेच्छ, RTU पेच्छटु. — ABPNOSU
omit देवी॑.

16^४ A देवो राजानमाह. — AWO जहा,
PSTU जह; PNR add किल. — B
शिदेविदं, STU दिअं. — BWRS
बंदोहि॑, T बंदचिं; A transposes बं॑
शि॑. — A तहा ए॑. — APWOR
एभट्टा, B एयज्ज, N एभट्टो, S तह
एवट्टित, TU तह एवट्टत. — AW ज्जेव,
B ज्जेव, P ज्जेव, N ज्जेच्छ, O ज्जेघ, R
ज्जेच्छ, STU एच्छ. — NS एसो॑.

16^५ APNR तथा हि॑, BWO तहा अ, ST
तह हि॑, U omits.

लङ्कातोरणमालिआतरलिणो कुम्भभवस्सासमे
 मन्दन्दोलिअचन्दण्डमवणा कप्पूरसंपद्धिणो ।
 कङ्केलीकुलकम्पिणो फणिलआणिप्पटण्टावआ
 चरणं चुम्हिअतम्बवसिसलिला वाअन्ति चेत्ताणिला ॥ १७ ॥
 अवि अ^१ ।

माणं मुच्छह देह वल्लहजणे दिट्ठिं तरङ्गुत्तरं
 तालणं दिअहाइ पञ्च दह वा पीणत्यणुत्यभणं ।
 इत्यं कोइलमङ्गुसिज्जिअमिसा देवस्स पञ्चेसुणो
 दिणा चेत्तम्हूसवेण सहसा आण व्व सद्वंकसा ॥ १८ ॥
 विदृष्टकः । भो तुम्हाणं सद्वाणं मञ्जे अहं एको कालक्खरिओ^२ । जस्स
 मे ससुरससुरो परघरे पोत्थअभारं वहन्तो आसि^३ ।

17^a U ‘माणिआ’ — BPSTU ‘तरलणा’ —
 A कुंभभवस्सासमं, B कुंभभवं, W कुं-
 भोभं, SU कुंभभवत्रस्ससमे, T कुंभुभुं.

17^b ABPWOR ‘दोलिदं’, N ‘दोलितं’ —
 A ‘चंदलं’ — WNOR ‘लदा’ — P
 ‘संचगिणो’.

17^c A कंकोली०, BPNR कंकोली०, W कंको-
 ल्ली०, S तंकोलिफलअंपणा, T कोलोफल०,
 U तङ्कोलिफल० — ABPWNOR ‘त-
 दा’ — P ‘णिपट०’, N ‘विष्ट०’, O
 ‘विषफट०’, STU ‘णिच्छिवा०’ — T ‘णा-
 ट्राविआ’.

17^d B चुंदुं — ABPWOR चुंबिदं — B
 ‘तंबपचि०’, PT ‘तंबपणि०’, SU तंबपणि०.
 — STU आंसंति०.

18^a APW मुंचउ, BNOR मुंचध. — A खे-
 हि. — B दिट्ठी, W दिट्ठू, N दिट्ठो० —
 A तरंगोत्तरा, O तरंगावलं.

18^b B दिव०, APWNOR फाई० — BP घीणु०.

— ABNORT ‘त्यण०’, P ‘त्सवं०’ —
 B ‘हुंभण०’.

18^c W दत्यो० — BP मुंजं० — ART ‘सिं-
 जण०’, B ‘संजण०’, P ‘सजिण०’, N ‘सिं-
 जण०’, O ‘सिंजिदं०’ — N मिसाद्वेभस्स,
 R देभस्स.

18^d P ‘महूसावणा’, N घेत्तम्हूस० — R भु-
 भणो instead of सहसा० — N आणं,
 SU आणो, T भखे क. — B कव्यंकसा०.

18^e A ततो विदृष्टकः भो भो, T omits भो;
 U भहो० — W सव्वेति० — A भहं
 ज्जेव, STU अहं विल० — A omits
 एको; BPW एको, SU एको एव्व. — A
 कालक्खरिटो०, T कालखरिवो पंडिवो०.

18^f A जदो ममावि य, O मम, SU मह० —
 A सुसरस्स सुसरो, B ससुरस्स ससरओ,
 P ससुरयस्स ससुरउ, W ससुरउ, O ससु-
 रस्स ससुरो, R ससुरसुरो०; SU add वि०
 A पंडिभाघरे, BPWO परघरेसु०, NR

चेटो॑ । विहृस्य^३ । तदो आगदं दे परिगिद्ब्बं परंपराए^४ ।

विद्यूषकः । सक्रोधम^५ । आ दासीए धूदे भविस्सकुट्टिणि गिज्जकवणे विअ-
कवणे ईटिसो अहं मुक्खो जेणा तए वि उवहसीआमि^६ । अखं च^७ । रे
परपुत्रविद्वालिणि भमरटेरेटेगटाकराले तुडिदमंघडिदे परंपरा परिगि-
द्ब्बस्स मह किं दूसणं आमि^८ । पेक्ख अकालजलदवंसमंभूदाणं परंप-
राए परिगिद्ब्बं^९ । अध वा हत्ये कङ्कणं किं दप्पणेण^{१०} ।

पंडिअधरे, S परके घरंमि, T पंडिअधर, U परथर. — A पोत्यार्द्व, B पुत्यार्द्व-यार्द्व, P पोथभार्द्व व, W पोत्यार्द्व, N पोत्यार्द्व, O पोत्यार्द्व, R पुत्यार्द्व, S पोत्यभारं, T पुत्यभारं, U पोत्यभारं. — BWO वक्षतओ.

18^१ SU विचक्षणा. — A विहृस्य ग्राह.

18^२ A कमागदं टे पंडितणं, B यत् कमागदं ते पं०, PWO कमागदं दे पं०, NR आगदं दे अख्यणा पंडितनणं (R अत्तणं), T दे पंडिअत्तणं परंपराए आभारं अकालजलदव-सभूदाणं परंपराए पंडिच्चं अह वा हत्य-त्यमि कंकणे किं दप्पणेण see i. 18^{९, १०}.

18^३ A सकोये ग्राह.

18^४ APNORSU आः, T आम. — A दा-सौसुदे, B धूए, P पुत्ति, N पुत्तीए, ORU धौए, T धुत्ते. — A भवस्सकुं, OR कुट्टिणि; SU add रक्खालोट्टिणि. — A omits गिल्लं; P गिलक्खवयक्खणे. — B omits विअक्खणे; WR अविअक्खणे. — B ईविसो, NRSTU ईरिसो, O ए-दिसो. — BPWNORSU छ. — P मुंवा. — BWO ज्ञ, N omits; R ज्ञो. — N तुण, ORSTU तुए. — WT omit

वि. — A व्हासियामि, B व्हसियदि, PRSTU व्हसिज्जामि, N व्हसिज्जद्व.

18^५ A अखं च पुनर्विद्यूषकः, OT अखं अ.

18^६ STU omit रे; NOR हे. — B पुरपुत्रविद्वालिणि, O विद्वालिणि, S विहृविणि. — After परं P adds कोससत्यचट्टिणि, R adds रक्खालोट्टिणि, STU add को-सवट्टिणि. — A भमणटिटे, N भमण-शीले, OT भमर, SU वंटे. — N द्यूत-पिणे टेटाकराले, O टेटा०, T ठेठा०. — After टेटा० N adds कोससत्यसाप्त्व-रिणि, R adds कोससाप्त्वरिणि, T adds रेच्छालोट्टिणि. — A घट्टिदे, B तुट्टिशं०, P तुट्टसंघडेदो, W तुट्टसं०, NR दुट्टसं०, O दुधुत्तसं०. — ABPWNOR omit पं०-आसि; T omits मह.

18^७ ABPWNORT omit. — S ऐच्छ. — SU जलदस०. — U व्हस्स०.

18^८ T omits, see i. 18^२. — B अहा, PWNORSU अह. — S व. — After वा U adds रत्थारोहिणि मेहुजीविणि. — B इत्यंमि, R हत्य, S हत्यंमि, U हत्यत्यंमि. — ABRNU कंकणे. — A ता किं. — N दपणेण पेक्खीअदि, O द० लक्खिज्जदि, R द० ऐक्खीअदि.

विचक्षणा । विभाव्य¹¹ । एवं गेदं¹² । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सकिवणो पुच्छीअन्ति¹³ । ता वस्त्राव वसना¹⁴ ।

विदूषकः । कथं पञ्चरगदा सारिआ विअ कुरुकुराअन्ती चिटूसि¹⁵ । ए किं पि जाणासि¹⁶ । ता पिअवअस्सदेवीणं पुरदो पढिस्सं¹⁷ । जदो ण कात्यूरिआ कुगगामे वणे वा विक्षिणीअदि ण सुवस्त्रं कसवट्टिअं विणा कसीअदि¹⁸ । इति पठति¹⁹ ।

फुल्लक्करं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18¹¹ ASTU omit.

18¹² ABNORSU एवं, T पेच्छ एवं. — ABN खेदं, STU एदं.

18¹³ ABPW NOR omit धावंतस्स. — AB PWOR तुरंगस्स. — A सिग्घत्तण. — A पुच्छजंति, B पुच्छजामि, P पुल्य-यंति, WOSU पुच्छजंति, N पुच्छअंति, R पुच्छभंति, T पुच्छजंदि.

18¹⁴ A तथा त्वं यदि पंडितो सि ता वस्त्र वसंदं, T वसंदं.

18¹⁵ ASTU omit कथं; P तुमं, NR तुमं उणा, O कधे. — W पंजरि०. — P गद, WSTU गआ. — BP NOR सारिक्ष छ्य, W सारि छ्य, STU विअ सारिआ. — W कुरुकुर्यती, STU चिरं धुरुयुरा० (T खु-रुयुरायंति). — A पुरो चिटूसि.

18¹⁶ BW omit. — SU ण हु किं पि तुमं, T ण कि वि तुमं. — NR जाणेसि.

18¹⁷ B पियवस्स, NRSU पिअवअस्स देवीण (S adds अ), T देवोण पुदो. — A प-ठिस्सं, P पडिस्सं, SU पठिस्सं, T पटिस्सं.

18¹⁸ A जदो कक्षया गामे ण, S कत्थूरो, T कंथूरिआ ण, U कत्थूरो ण. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्षिणियदि, W विक्षणोयदि, T विक्षिअदि. — W येदं, STU ण अ. — W सुवस्त्रं जं. — A कस्सटण, B कंजसवट्टिअं, P कसवट्टिअं, S बट्टिअं, T कसणवट्टिअं, U कसणवट्टिअं. — N सिलापटुर क०, R पदश क०. — O त सुवस्त्रं जं कसवट्टे णिवहइ सा धरिणी जा पदि रंजेदि तं पठिसं जं समासुं पठोअदि instead of ण सु० कसीअदि, see i. 19⁷.

18¹⁹ A ततः पठदि विदूषकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पठ (O भाभण) सुणीअदु (N अदि) विदूषकः पठति.

19^a A फुल्लक्कुं, BN फुल्लक्करं, P फुल्लकं, SU पुफ्करं. — TU कमलं. — STU पिहं.

19^b N सिंधु०. — RSU दे.

जे गालिअस्स महिसीदहिणो सरिच्छा

ते किं च मुद्विअइङ्गपसूणपुज्ञा ॥ १६ ॥

विचक्षणा । विहस्य^१ । रिअकलारत्तणजोग्गं दे वअणं^२ ।

विवृष्टकः । ता उआरवअणे तुमं पढँ^३ ।

देवी । किंचित्स्मित्वा^४ । सहि विअक्खणे अम्हाणं पुरदो तुमं गाढकइत्तणेण
गद्वुत्ताणा होसि^५ । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि
कब्बं^६ । जदो तं कब्बं जं सहासुं पढीअदि तं सुवखं जं कसवट्टिआए
रिइडदि सा घरिणी जा पदिं रखेदि सो पुत्रो जो कुलं उज्जलेदि^७ ।
विचक्षणा । जं देवी आणवेदि^८ । इति पठति^९ ।

19^c AO गालिदस्स, P गालिडस्स. — B म-
हस्तौ. — R °हहिनो. — T सरि-
क्खा.

19^d T विअक्कोल.

19^१ A विहस्य प्राह, NR omit.

19^२ APOR °कंतारंजणा°, B °कंतारतूणा°, N
रिजकज्जारंभणा°, U °कंदार°. — O
°जोमा°.

19^३ BW किं पि, O किं चि instead of ता.
— ABPWOSTU उदार. — BSTU
°वअणा. — W तुमं पि, U omits. —
APORSTU पठ.

19^४ A अथ देवी विहस्य किंचित्रामाह, B किं
च स्मित्वा, S omits किंचित्.

19^५ STU omit सहि; P अह. — A अम्ह,
STU अम्ह. — A पुर. — P तुवं, NR
तुमं. — ANOR गाढ. — A °कद्वत्तणे,
P °कद्वत्तणे. — A गउत्ताणा, B उत्ताणा,
P उत्ताणा, W उत्ताणो, N उत्तिखा, O
उत्ताणीला, R उत्तिणा, S ग-उत्ताणा. —
W भोसि.

19^६ W omits ता. — A पठसु, ORSU पठ.
— BWNOR °कदं. — BWO omit
कि पि. — STU किं चि सअं क-
व्यबंधं.

19^७ ANRSTU omit जदो; B यतः. — N
omits तं कव्यं. — APOSTU सहासु,
BW सभाए, NR सहाए. — AOR
पठो°, BN पठिं, STU पठू°. — O
omits तं सु-रंजेदि, see i. 18¹⁸. — A
कसटे, N कसवट्टिणं, R कसवदे, ST
कसणपट्टे, U कसणपट्टे. — A रिइ-
डदि, BW रिष्वहदि, P रिवडेदि, NR
रिवट्टेदि, STU कसोअदि. — AB
घरणो. — NR पिअं, STU पदं
रंजेदे. — ABPW omit सो-उज्जलेदि.
— N उत्तो, T पुत्रभो. — STU उ-
ज्जलेद्व.

19^८ S आणवेद्व.

19^९ APNR omit इति; BWOSTU त्ति. —
A पठदि विचक्षणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिखोरई-
 फासपुस्तफणावलीकवलणे पत्ता दरिहत्तणं ।
 ते एरिहं मलआणिला विरहिणीणीसाससंपङ्किणे
 जाआ झात्रि सिसुत्तणे वि बहला तारुण्यपुणा विअ ॥ २० ॥
 रजा । सच्च विअकवणा विअकवणा चदुरत्तणेण उत्तीणं विचित्तदाए
 रीटीणं^१ । ता किं अणं कइचूडामणित्तणे ठिदा एसा^२ ।
 विदृष्टकः । सक्रोधम^३ । ता उज्जुअं जेव किं ण भणीअदि अचुत्तमा विअ-
 कवणा कब्बम्मि अच्छहमो कविज्ञलो बम्हणे त्ति^४ ।

20^a A °मेखलाहि, WR °हि, O °लिहि. — ABWNOR खलिदा, P खलदा, SU चलिआ. — N °विंशोरई.

20^b APWR फार°. — APWNRT °फुल्ल°. — B °कणावलोकमलणे, P °कवलिदा, S °कवलणे. — B दलिदत्तणं.

20^c B विरहणो°. — N °णौस्सास°, O °णि-सास°, SU °णिस्सास°.

20^d APWNORT जादा, B जाद ज्ञत्ति, O दसत्ति. — N पि. — AP बहुना.

20^e A राजानंतरोक्तं निशम्य, STU राजा वि-हस्य. — A सच्चं २, STU सव्वहा. — A वियक्त्वणा । तथा वियक्त्वणा, PN वि° once only, STU वि° वि° एव्व. — B चदुरत्तण, P अहो चदुरत्तणं अत्थस्स, W चउत्तणे, N चदुरत्तणे, S विच । उत्तणेण, TU चउर°. — A सत्तोणं, W चदुरत्तोणं, N उत्तिणं, R उत्तिणा. — A वयणविचित्तदाए

य, B ता किं पि अणं विचित्तदाए, P विचित्तदा ता अचं विचित्तदाए, W ता अ किमणं चदुरवयणविचित्तदाए, NR omit त्ति°; O ता किं अणं वि°, T वि-

इत्तदाए. — ABPNOR omit रो-दोणं; T रोईणं. Here A inserts सु-कद्दणं पि सुकर्वै वियक्त्वणा, B कर्वैणं सुचवै ति, P कर्वणा सुकद्दृ ति, W सुक-र्वैणं पि सुकद्दृ ति, NR कर्वैणं पि कर्वै, O कणेणं वि कद्दृ ति.

20^f BPO omit. — A ता भणाव, W किं भव्वद्व �omits ता. — A सुकद्दृ°, W सुक-इचूडामणे, S कच्चंचू°. — ST णिट्टिदा, W ठिदा. — NR omit एसा. — Here A inserts देवो श्रुत्वाह । जं देवेण नि-दिठठं तत्त्वैव, BNOR देवो विहस्य क-वि(NR °इ°)चूडामणित्तणे (B °णेण) ठिदा एसा, P देवो विहस्य कइचूडामणित्वे स्थिता एण देवो विहस्य महोयलंसरस्सद्व एसा, W देवो अज्ज किं एदं महोयलंस-रस्सद्व एसा वियक्त्वणा एव देवो विहस्य कविचूडामणित्तणे ठिदा एसा.

20^g A सक्रोधमाह.

20^h A ज्ञेव, B घेव, P घेव, W घेव, N ज्ञेव, O ज्ञेव, R लच्च, STU एव्व. — APWT भराव, B भिराव, NR भ° देवोए, OS भणाव. — A अच्चंताधमो,

विचक्षणा । अज्ञ मा कुप्प^५ । कबं जेव दे कइत्तरणं पिसुणेदि^६ । जदो क-
न्तारत्तणणिन्दणिज्जे वि अत्ये सुउमारा दे वाणी लक्ष्मयणीए विअ
एङ्गावली तुन्दिलाए विअ कञ्चुलिआ काणाए विअ कञ्जलस-
लआ ण सुट्टरं रमणिज्जा^७ ।

विदृष्टकः । तुञ्ज्ञ^८ उण रमणिज्जे वि अत्ये ण सुन्दरा सहावली^९ । कणअ-
कडिसुत्तरए विअ लोहकिङ्गणीमाला पडिवटृए विअ तसरविर-
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तरणं अवलम्बेदि^{१०} । तधा
वि तुमं वस्तीअसि^{११} ।

B अच्चाधमो, P अच्चंताधमो, W अ-
च्चाधमे, N अच्चाधमो, O अच्चाधमो । —
BNR क्षयिंजल, STU क्षंजलो । — AW
अंभणो । — A adds देवो । अथ किं ।
एवं मध्येयल्लस्त सरस्वद्व वियक्षणा compare PW i. 20^२.

20^३ A जदो कबं, B कथिदं, T कःपकः-
कं । — ABWN ज्जेव, P घेव, O जे-
व्व, R ज्जेव्व, SU एव्व, T एव्वं एव्व. —
PNRSTU omit दे । — BW कविं.
— B पिण्डोदि, STU पिण्डेह.

20^४ A कंतारंजयाजोगे णिजे, B गियकंतारत्तण-
णिंदिलिज्जे, P निकयंतारजतणे णिंदणिय्ये,
W गिअकंतारा, N गिअकज्जारंभणजोगे
णिंदणिज्जे, O गिअकंतारंजयाजुगो णिंदं,
R गिअकत्तारंजनजोगमणिंदं । — ATU
omit वि; BP द, S अत्ये वि । — AP
सुकुमारा, B कुसमारा, W सुकमारा, NR
सोमारा, STU सुउमाला omit दे । —
A जहा । लंखत्यन्नै विय एकाउली । त-
था । तुंदिं । — BW तुंदिलाए, N तुंदि-
लाआणा, R तुंदिलिआए, O कहिअकेसाए
विअ मालेकुसुममाला तुंदिलाए, U omits
तुं विअ । — B कुचलियाए, NR कंतु-

लिआ कदिद (N कछिदं) केसाए (R उ-
आए) विअ मालदौकुसुममाला, O कंतु-
लिआ ठेराए विअ कउक्लविभयमो । — A
तथा कणाए, N कणाए, STU काणाए ।
— B वि । — A अंजणसिलाया, B उ-
लाया, T उस्लाहा । — A omits ण-रम-
णिज्जा । — P omits ण; BWO सुं ण.
— B सुठन्तरे, P सुट्टरं, W सुट्टकरं, N
सुठ्ठदरं, O सुहुरं, RU सुहुतरं, T सु-
दुभरा । — Before रं BWNOR
add भादि । — S रमणिज्जालंविभा.

20^५ AB तुञ्ज, W तुञ्म । — A पुण । — A
ज्जेव, P विय instead of वि । — A
STU omit ण । — STU असुंदरा.

20^६ A उस्ते । — WN किंकणो । — BWO
मालिआ । — A पद्मसूनपट्टए, B पडियट्टि,
P पट्टवत्त्वे, W पडिपट्टे, N पट्टवट्टाणा,
O पट्टपट्टे, R पदपद्म, T पडिवट्टवट्टए,
— N इत । — AWO टसरि^{१२}, B त-
सरि^{१३}, P सरि^{१४}, T तिसर^{१५}, U तासरस^{१६}.
— T गोरीए । — W विंव । — B चं-
दस्तरच्चा । — ABPNORT चालत्तणं.
— STU अवलंबेह.

20^७ A तथा, NR तहा, STU तह । — A

विचक्षणा । अज्ज मा कुप्प¹¹ । का तुम्हेहिं समं पाडिसिङ्गी¹² । जदो तुमं णाराओ विअ णिक्खरो वि रदणतुलाए णिउञ्जीअसि¹³ । अहं उण तुला विअ लङ्कखरा वि ण मुवणतुलणे णिउञ्जीआमि¹⁴ । विदूषकः । एवं मं हसन्नीए तुह वामं दक्खिणं च जुहिद्विरजेट्भादर-णामहेअं अङ्गं तडत्ति उप्पाडइस्सं¹⁵ ।

विचक्षणा । अहं पि उत्तरफगुणीपुरस्सरणक्खतणामहेअं अङ्गं तुह त-डत्ति खण्डिस्सं¹⁶ ।

राजा । बअस्स मा एवं भण¹⁷ । कइत्तणे ठिदा एसा¹⁸ ।

omits वि. — B तुवं, NR तुअं, STU इत्यं. — N विशिभसि, U वाणो आसी.

20¹¹ ABPWSU omit मा कुप्प.

20¹² B तुम्हे, PW तुम्हेहि, SU तुक्क, T तु-म्हहिं. — NR सह, STU omit; APW समं अम्हाण्य. — A पडिसिङ्गा, P पडिं, N पिंसिधिभा, T पदिपहा.

20¹³ A यदो. — BW तुवं, NR तुअं. — R omits णा० विअ. — NSTU omit वि. — ABPNRSTU रभणा०, O रणा०. — W तुल्लाए, SU तुलणे. — P णिजुंजौयसि, S णिउञ्जीआसि, U णि-उञ्जौ०.

20¹⁴ S omits. — ABW पुण, R दुण. — BPWNOR तुल छ, U omits. — B लच्छअक्खरा, T लच्छबहलक्खरा तुला विअ. — N omits णा०. — A मुवणलवेणावि, B मुवणतया० तोलणेण नउञ्जी (illegible), PWOR सुवण्णलवे, N कप्पासतुलणे; PWR add वि. — A युंजामि, B see above, P णिकुविजिजयमि, N णिउञ्जिआहिमि, TU णिउञ्जौ०.

20¹⁵ W वि० सक्रोधं. — BRSU शङ्कं. —

BPWNOR मह भणंतोए, T उवहसंतोए omits तुह. — A व, P वा, OU अ, NR omit च. — A जुहिद्विल०, B जु-हिद्विर०, WO जुहिद्विल०, NSU जुहुद्विर०, R जुहिद्विल०. — ABWR भाभर०, P भादुणो, N भाड०, STU भादु०. — ABPWNR धेअं. — ANOR अंगजु-अलं. — A झडत्ति, B तडित्त, POR STU omit; N झत्ति. — A तोदिस्सं, P खंदिस्सं, W उप्पाडयस्सं, STU खं-डइस्सं.

20¹⁶ P omits विच०. — ABPSU omit अहं पि; P inserts तह; W तुञ्ज पु-णो हं omits पि; N ता अहं पि, O वि. — A उत्तय०, P पुरस्सरं omits णक्खत-य०; O पुरत्यिम०. — ABWNOR धेअं. — A अंगुयगलं, N अंगजुअलं. — ABPW omit तुह; O ते. — APO तडित्त, B तडित्त, NR झत्ति, STU omit. — S पाहडिस्सं, TU छेदव्वस्सं.

20¹⁷ B वद्वस्स. — ABPWOSU omit मा-भणा०, NR omit शवं; T जेळ्यं.

20¹⁸ P अपुल्लक्ष्मनणे. W कप्पतणे, SU कहं-

विदूषकः । सक्रोधम्¹⁹ । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउड्यणन्दिउड्मोटिसहालप्पहुदीणं पि पुरदो सुकइ त्ति²⁰ । इति परिक्रामति²¹ ।

विच्छयणा । विहस्य²² । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा²³ ।

विदूषकः । वलितयोवम्²⁴ । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा दनावली गदा²⁵ । ईदिसस्स राअउलस्स भहं भोदु जहिं चेडिआ बम्हणेण समसीसिआए दीसदि मझरा पञ्चगव्वं च एक्सिसं भराए करीअदि कच्चं मारणिक्कं च समं आहरणे पउज्जीअदि²⁶ ।

दच्छुडामणितणे, T कच्छुडामणितणे. —
B शोविदा, WN णिठिदा, O परिणिद्विदा, T णिटिविदा.

20¹⁹ A स० प्राह.

20²⁰ NR omit ता. — AP उज्जयं. — A जेव, B षेव, P येव, W घेव, NR ता, O जेक्क, STU एव्व. — A भणाव्व, BNOR भणाव्व, PS भणाव्व, W भणेव्व राजा, T भणाचि. — SU वेडी. — A हरयक्कनंपियक्कपादिसथपुभुदीणं पि वज्ज-पारास्थ्यप्रभतौनामपि कवीनां, B हरिउड्नं-दियट्पोटिसहालप्पहुदीणं, PW हरियट् (W उ०) णांवियपुटिसहालप्पहुदीणं, N हरिआ-टप्पदिअंदपोटीलसाहासलप्पहुदीणं, O हरिउ-च्छणंदिउच्छ्व. R हरिअंदनंदिअंदयोदासहाल०, STU हरिबल्हसिद्धि (S उ०) ओहुस- (T अंटिस०) पालितअचंपअराभमल्लसेह-राणं (T अलअसिंहाणं) omit पि. — A मध्ये, BW पुरउ. STU मञ्जे.

20²¹ A राजा एवं योदं विदूषकः रष्ट इवो-त्याय परिक्रामति, P राजा एवं योदं विदूषकः परि०, W परि० राजा एवं नेदं विदूषकः रष्ट इव सक्रोधमुत्याय परि०,

R राजा एवं योदं विदूषकः सक्रोधं परि०, U omits; ST omit इति.

20²² B omits विच्च०. — A विहस्याह, B NOR omit.

20²³ N एवं योदं तहिं. — P गच्छ लंबंकुञ्ज. — W मे मादाए, STU दे. — NO पठमा, R पठमा, S पुठम०, T पुटमा, U पुठमं. — A °साहुलिया, B °साहुल्लौया, P °साहुलिलिआ, W °साहोलिया, NOR साडिआ, S °साहु०, T सुसुलिभा.

20²⁴ A °पोवमाह, P विहस्य वलित०.

20²⁵ W तुवं, NR तुमं. — AW पुणा, B मणु, P पि. — STU दे. — B मदो, P पठमे मादाए, O माराए. — A एव्व०, BP पठम०, STU omit. — T गलिदा, U गआ. — After गदा A adds अणं च, W adds अचं च.

20²⁶ P ता ई०, O ऐरिसस्स, STU ईरिसस्स. — A रयउ०, BPWOR राउ०. — SU होदु. — A बंभयोहि०, WR बंभयोया०, O महयोणा०. — A समं पाडिसिच्छिं करेदि०, P समं समसमसीसियाय, N समं सीसिआए०, R समं ससीसिआए०, SU सम-

विचक्षणा । इधं राअउले तं दे भोदु कराउट्रिंगं जं भअवं तिलोअणो सीसे समुद्धहदि तेण अ दे मुहं चूरीअदु जेण असोअतहं दोहलं लहदि²⁷ ।

विवृष्टः । आ दासीए पुत्रि टेणाकराले कोससदचट्रिणि रच्छालोट्रिणि एवं मंभणासि²⁸ । ता मह महाबभणास वअणेण तं तुमं लह जं फगुणसमए सोहज्ञणो दोहलं लहदि जं च पामराहिंतो गलिब-इज्जो लहदि²⁹ ।

सोसआ, T समसोसा. — STU दोसह. — O मदिरा. — OU अ. — B एक-रिसं, W एनसिं, N एकसि, O ए-सिं. — A भांडे, W भंडे, N भंडण. — A करदि, BWR कोरदि, N किनह, S करोअह, T करइ. — B क्वयंथं, STU काअं. — OS अ. — A आह-रणेहि, B आहारणे, SU आभलणे. — A निंजेदि, N पउनोअदि, S पउज्जो-अह, T पउज्जोअह, U गिउज्जोअहि. — P omits क्वयं-पं.

20²⁷ A चेटो विहस्याह, BPNR चेटो. — A चह हि, BWNORSTU चह, P श्य. — A राजकुले, BPWNOR राजले. — AN ते, B भो दे instead of दे भोदु; W omits दे; P तं हात्र, U एव्वं एदं दे. — P देत, O भोदु दे, STU होदु. — After भोदु A runs जं असोयतर दोहले हलदि । अणं च । जं भयं ति-लोयणो सीसे वहदि तं ते कंठे व लगिदं भोदु. — P omits कंठः; SU चटुअं, T चिंतां. — P यत्, N omits. — B तिलोयणा भायं, P भगवान् त्रिलोचनो महेष्वरः, WO ति० भं, STU भं ति-

गभणो. — SU सौसय. — OSTU चह. — B तेण. — BOSTU omit अ; NR च. — P ते, O दे मुहे, S मुहं ते, T मुहं दे. — B चूरयदु, P चू-रिज्जदु, N चूरिभदु, O चूरिभदु, S चू-रीअहु, T पूरुचउज्जह, U फूरिज्जह. — P असोयह, S वउत्ततह. — B दोहलयं, P दोहलयं. W तहणोणं दोहलअं. — ABO लहेदि, P लहेहि, N लहेति, SU लहह, T लहेह.

20²⁸ ANRS आः, T आम. — A दासोपुत्रि भमरटिटे टिंटाकराले, S पुत्रि लच्छालो-ट्रिणि एवं भणासि मं and omits the rest. — B टंटा०, U लच्छालोट्रिणि टे-टा०. — ABOR कोससअ०, P कोसा-सय०, W कोससयअ०, N कोससअल०, T कोसवट्रिणि, U omits. — BNR च-ट्रिणि, P चट्रिणि, WO चट्रिणि. — A चुदिणि, P omits रच्छा०; O चेट्रिणि, T रच्छालोट्रिणि कौसलुंटिणि, U रच्छालो-ट्रिणि. — A जं एवं, NORSTU एव्वं. — AN omit मं; O मे, STU भं मं. — MSS. भणासि (N भणिसि). — 20²⁹ O omits ता. — WNSTU मह०. —

विचक्षणा । अहं उण तुह एवं भणन्तस्स णेउरस्स विअ पाअलगगस्स पाएण मुहं चूरइस्स³⁰ । अस्यं च उत्तरासाढापुरस्सरणव्यत्तणामहेअं अङ्गजुअलं उप्पाडिअ घल्लिस्स³¹ । विदृष्टकः । सकोधं परिकामति जवनिकान्तरे किंचिदुच्चैः³² । ईदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करेदि³³ । ता अज्ञ-

A WOR बंभणस्स, B बब्भणस्स, P बंभस्स, SU ब्बलणणस्स । — BPWNOR भणिदेण । — SU दायिं तं । — P तुमं पि, NR तुं, T तुमं दायिं and omits तं । — A लहि, W लहू, NR लहू, S लहेहि । — B फगण०, R फुगिन०, T फग्गुण० । — A सोहिण्यो, BPO सो-हृण्याभो, STU जणा । — A जणाभो instead of दोहलं; BPO omit; WRT जणादो, N जदो, S दो । — PON ल-हेदि, W लहू, STU लहेति । — BPRT omit च; NO अ, SU वा । — B पाम-रहिंतो, S पामरादो, U पामराहिं । — A गालियब०, B गलवियल्लो, PR गलो०, W गलोयवयलो, N गलिल्ल०, O गलद०, SU द्व०, T गट्ट० । — S बेहिल्लो, T बहिल्लो, U बलिल्लो । — W लहेहि, NO लहेदि, STU लहू ।

20³⁰ A विचक्षणा विहृत्य वक्ति । — AB पुण, N पि उण । — P तह, W तुभ, U omits. — ASTU omit एवं भणन्तस्स; BO have हा भा after पाथ० । — NR श्वं । — W येवरस्स । — B वि, T स्व्य instead of विभ, U omits. — A यायगलगगस्स adds पायेण-चूरिस्स in the margin. — N पण्या, S पादेण,

TU पासाणोहिं । — U तुह मुहं । — A चूरिस्स, PW चूरिवस्स, SU फूरिस्स । — A adds तथा । उत्तरफग्गुणोपुरस्सरणव्यत्त-णाणामधेयं अंगं तद्विति खंडिस्सं.

20³¹ S omits च; TU अ । — A उत्तराखा-डनक्खतपुरस्सरणामधेयं, B बाढापुरस्सरस्स०, P बाढ०, WN बाढ०, R बाढ० । — O एरट्टिद०, R पुरणव्यत्त० । — BP WNR धेअं । — A अङ्गजुगलं, S अं दे, T अंग दे, U दे अंग० । — STU डप्पाडद्वस्सं omit घल्लिस्सं; A खिप्पिस्सं, P ल्लिस्सं, N घालिःसं.

20³² PWO विदृष्टकः अहं च ते (O सुह) प-वण (P यवश०) पिङ्कमणो (O शुग०)-क्कमणविवरटुणामंगं खंडिअ घल्लिस्समिति सक्रोधं । — ST परिकामन् । — A किंचिदुच्चैर्वक्ति च.

20³³ A इदिसं, PNRSTU इरिसं, W इदि-सं । — ABPWNR राउलं, O लाउलं । — W दूरेण, O दूले । — A वंदोयदू, B वंदोयदि, SU वंदिजज्जद॒, T वंजोभे-दि । — A जह्नो, B यहि । — BO व-म्हं समं दा॒ । — W बंभणेण । — A पलपदि, B पहिसिच्छौ, PWT पहि॒ । — STU करेद॒.

प्पहुदि णिअवसुंधरावम्हणीए चलणसुसूसओ भविअ घे ज्जेव
चिट्ठिसं³⁴।

सर्वे हसन्ति³⁵

देवो। कीदिसी अज्जकविज्ञलेण विणा गोट्री कीदिसी णआणज्ञणेण
विणा पसाहणलच्छी³⁶।

नेष्ये³⁷

विदूषकः। ण हु ण हु आगमिस्सं³⁸। अखो को वि पिअवअस्सो अखे-
सीअदु³⁹। एसा वा दुट्टदासी लघ्वकुच्चं टप्परक्खं पडिसीसअं दइअ
मह ठाणे करीअदु⁴⁰। अहं एक्को मुदो तुम्हाणं मज्जे तुम्हे उण वरि-
ससदं जीवध⁴¹।

20³⁴ A omits ता. — ABORTU “पहुदि”.

— A णियवसुंधराण बंभणो। ए, B णि-
यवसुंधरवस्त्वणीए, P णियवसुंधरानामबंभ-
णोए, W णियवसुंधराणामबंभणोए, NR
णिअगेहिणोए वसुंधराणामधेआ बम्हणोए,
O णिअवसुंधरावंभणोए, S णिअवसुंधरा-
व्वहणो, T णिअधरं गटुअ धरणिए वसुं-
धराणामहेआ बहणोए, U धरअं गटुअ
णिअवसुंधराबहणो. — A चलणसुसूरा-
ओ, B “सुसूओ”, PW “सुसूसगो”, N “सु-
सतुओ”, T “सुसूवो”。 — A णियगेहे, BP
WO गेहे, NR omit; TU घरए. —
NRU omit ज्जेव; O ज्जेव, S एव्व,
T व्व. — A विदूषिसं.

20³⁵ A इति श्रुत्वा सर्वे, BNR इति सर्वे, O
ति सर्वे.

20³⁶ A विभमलेखा, N omits देवो. — A
अज्ज को^०, NR अज्जउत्त को^०, SU को-
रिसो, T देव कोरीसो. — A कर्पिजलेण,
N कद्गजण कद्गण, R कविंजलेण, STU
“कद्गंजलेण”。 — B कीदिसं, PW को^० उण,
STU कोरिसो. — A णायणाणं कद्गलेण,
N णण-णमंजणेण, SU अंजणेण, T

अंजणेणाभणाणं omits विणा. — A प-
साह^०, PW पसाहणा^०. — S adds अ-
च्छीणं.

20³⁷ NR आकाशे, U ने० सर्वं:

20³⁸ ABPNRNU omit विदू^०; ST विदू^०
आकर्य सबहुमानं. — OT ण हु once
only. — S आअमिस्सं.

20³⁹ B अखे and omits को वि; A पि. —
P पियवस्सो पियवस्सेण, W पि० वय-
स्सेण, O वभस्सो, T पियवस्सस्सस्स, U
“वभंसस्सं”。 — A अणेसियदु, U अखेसणोअदु.

20⁴⁰ BO इअं, NR अहवा एसा. — AWNR
omit वा; SU वो. — A बछुच्चं, N
“कुचा, SU “कुच्चअं, T “हुचं。 — A ट-
भद्रणं, P ट० पडिल्लसीसं चा, W ट०
कडिल्लसीसं पडिल्लसीसं, N “कखा, T ट-
प्पक्खं, U अप्परक्खं. — AB दईय, PW
दाविय, N देपिभ, R देइअ, S रहअ
corrected to कदुअ, T धरोअ, U कदुअ.
— P मह यागो, ST अहन्दुगो, U अ-
म्हठागो, APWNR कोरदु, BO पहसणं
कोरदु, ST किरदु, U करिज्जउ.

20⁴¹ A अह्नेको, B अह्नेको. — A मुदो

विचक्षणा । मा अणुसंधेध^३ । अणुणअकङ्कसो कु विज्ञलो बम्हणो
सलिलसित्तो विअ सणगुणगणी गाढदरो भोदि^४ ।
देवो । समन्तादवलोक्य^५ ।

गाअन्तगोवअवूपअपेह्निआसु

दोलासु विभमवईसु णिविटुदिट्टी ।

जं जाइ खञ्जिअतुरङ्गरहो दिणेसो

तेण च होन्ति दिअहा अइदीहटीहा ॥ २१ ॥

प्रविश्य पटाहेपेण^१

विटृष्कः । आसणं आसणं^२ ।

after मञ्जे; STU मुओ. — BWO तु-
म्हणं सव्याणं. — A मञ्जे, B ज्जेव,
PW मञ्ज्ञमि, O ज्जेव मञ्जे, STU omit.
— N तुझे. — A व instead of उण;
U omits. — N विरसि. — BPW

NRSTU °सञ्च. — B ज्जोधं, NOR
ज्जोध, SU ज्जोविसह, T ज्जोसह. —
APWO add राजा कविं(AW °इं)-
ज्जेण विणा कुदो सिभअस्स णिव्वुदी.

20^३ A हे देवि मा, SU मा यं. — AN अ-
णुसंधेहि, BO °धेह, P अणुसंधह, R
omits; STU अणुणेह.

20^४ A जेण अणुणयिटुकङ्कसो, B अणुणेयक°,
O कङ्कसो. — APW खु, BOSTU
omit. — A एसो कइंजलो, PW कविं-
जलओ, OSTU कइंजलो. — A दिओ
instead of बम्हणो, BPWO omit. —

A विभमलेखा । सलौलसित्ता, P °सत्तो.
— AO omit विअ. — BO °गंठि व्य,
P °गंठो य, AWNRT °गंठी. — PW
add दिठं, NR add चिं. — A in
the text only यरो भोदि and adds
विय गाढयरो भोदि in the upper mar-

gin. — BWOSTU गाढभरो, P गा-
ठरो, N गाठतरो, R गाठभरो. — PW
NO होदि, SU होइ, T होहि. —
NOR add यं दंसणोजं दोमदु.

20^५ A देवो पुनः, PW विभमलेखा, NR
omit देवो. — BON समस्तमव°, W °लोकि.

21^१ B गार्यति°, N गाअन्तगोवअबहू, O °गो-
वहू°, STU °तगाअवहू°. — A °पंखि-
दासु, B °पंकदेसु, PWO °दासु, N °पे-
छिआसु, T °पेखिआसु.

21^२ STU डोलासु. — APWR °वदोसु, B
विभमसदेसु, N °वदिसु, O °जुदासु, S
°वतोसु, TU °एसु. — B णिविटिदि-
ट्टो, N णिसह°, R णिसण°.

21^३ ABPNOR जादि, AW खंचिद°, BP
ORU खंचिद°, N खंडिदतुरंभ°. — B
°सरंगरहो.

21^४ N तेणै, RT तेणैव, SU तेणै. — ABP
WNOSU व्य, A होंदि. — P दिवहा, N
दिअसा. — P इह दीह°, OT अदिदी°.

21^५ A अथ प्रवोश्य. — O नटोक्केपेण.

21^६ A विटू° वक्ति. — N आसणमासणं दुवारे
चिठादि भैरवाणांदो.

राजा । किं तेरण॑ ।

विदृष्टकः । भेरवाणन्दो दुवारे चिटुदि॑ ।

देवी । किं सो जो जणवअणादो अच्छुभुदसिङ्गी सुणीअदि॑ ।

विदृष्टकः । अध इ॑ ।

राजा । पवेसअ॑ ।

विदृष्टको निकाम्य तेनैव सह प्रविशति॑

भेरवाणन्दः । किंचिन्मदमभिनीय॑ ।

मन्नाण तन्नाण ण किं पि जाणे झाणं च णो किं पि गुह्यप्रसाआ ।

मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥ २२ ॥

अवि अ॑ ।

राजा चरणा दिक्षिवआ धम्मदारा
मज्जं मंसं पिज्जए खज्जए अ ।

21^a A राजाह्. — N राजा । संपत्तो भेरवा-
णन्दो. — T ते, U देण.

21^b N omits. — Only O and occasion-
ally SU have भेरवाणन्दो; the others
read here and in the following भेर-
वा. — A उपवेसदि॑, B उपविसदि॑, P
उपविसदि॑, W उपविसदि॑, R आभ्युदि॑,
STU दवारे घट्ट॑.

21^c N omits. — W राजा. — A भो जो and
omits किं; BPW जो सो. — A चयणाओ,
P अच्छुभुदा॑. — A अच्छुभुदा॑, B अच्छु-
भुदा॑, P अच्छुभुय॑, W अच्छुभुभा॑. —
P सुणीयदि॑.

21^d A omits विदृ॒. — STU अह॑. — APW
किं, BO ई॑.

21^e NSU पवेसअ पवेसअ.

21^f B निष्पूत्य, T तह्वैति निकाम्य. — STU
तेन सह॑. — A विशति॑.

21^g B मंदमभि॑, N मंदाक्षमभि॑. — NR
add पठति॑.

22^a ABPWO मंतो ण तंतो ण, N मंतं ण
तंतं ण, R मंतो ण त्वंतो ण. — AN
हु किं, BPWO अ किं, R च किं. —
STU ति॑. — ABPR जाणं, W झाणं,
N जाण, O यहाणं. — A धाणं, W
जाणं. — B पि णा, O अ णो किं तु,
STU ति॑. — PWRS सादा, N गुउ-
प्रसादो, OTU सादो.

22^b BW पिबामो, PNSU पिबामो. — N
मिहिलं. — T रमामोक्खं. — PN भ-
जामो, O भ जामो.

22^c A भणं च.

23^a P चंडा रंडा, O चंडी॑. — APNR दि॑
स्किदा, B सिक्किदा, W दिक्षिदा. —
O धमादिरा॑.

23^b A मांसं मज्जं, B मध्यं मंसं, T मध्यं

भिक्खा भोज्जं च ममखरां च सेज्जा
कोलो धम्मो कस्स णो भाइ रम्मी ॥ २३ ॥
किं च^१।

मुत्तिं भणन्ति हरिबम्हमुहा वि देवा
झाणेण वेअपढणेण कउङ्गिआहिं ।
एङ्गेण केवलमुमादइएण दिट्ठो
मोक्खो समं सुअकेलिसुपरसेहिं ॥ २४ ॥
राजा । इदं आसणं । उवविसदु भेरवाणन्दो^२ ।
भेरवानन्दः । उपविश्य^३ । किं कादृं^४ ।
राजा । कहिं पि विसए अच्छरिअं दट्ठुं इच्छामि^५ ।
भेरवानन्दः ।
दंसेमि तं पि समिणं च सुहावडणं
थम्भेमि तस्स वि रड्स रहं णहङ्गे ।

समं — ABPR खं पि० — ABPW
वा, T अ.

23^c B भिडा. — N भोज्ज. — O अ. —
T झेजा.

23^d N कालो. — ABPWOR भादि, N भ-
दि, S होङ्ग, U हाङ्ग.

23^e T अवि अ.

24^a APO बंभमुहा, B सुहादि, PU वं,
NOR हि, ST अ. — NRT देआ, O
देव्या.

24^b A ज्जाणेण, O साणेण. — STU वेदं.
— ARSU पठणेण, T पटणेण. —

AWORS कहुं, BPU कहुं. — B
किलयाहिं, P कियाहिं. NRT किंग्लिआए.

24^c B वङ्गेव, P एकेण. — A दयिणेण,
NRT दव्वदेण. — B दिट्ठो.

24^d N मोङ्गो. — B सुरहूं. — W सुहा-
रसेण.

24^e ABNRSTU उप०. — A omits भव०;
B यांद.

24^f A उपवीश्य भै०, B omits भै०.

24^g AWSU काअच्छं, B कत्तच्छं.

24^h STU वि. — T विक्षे. — P अत्य-
रिं, SU अच्छेर, T अच्छरिं.

25^a OSTU वि. — T ससणं. — B वसु-
धा०. — W वङ्गचं, N वतिष्ठं.

25^b B उंभेमि, O यंभेमि, T यंभेमि. — AB
PNR रविस्स, T रहं रद्दगो. — B
रणं, SU गच्छ. — B गह्ये, P गम्भ्ये;
ST गाहोद्दे.

आणेमि जक्खसुरसिङ्गगणङ्गणाओ
तं णात्यि भूमिवलए मह जं ण सञ्चं ॥ २५ ॥
ता भण किं करीअदु^१।
राजा । विदूषकं विलोक्य^२ । वअस्स भण^३ । कहिं पि अपुवं दिटुं महिला-
रदण^४।

विदूषकः । अतिथ एत्य दक्खिणावधे वच्छोमं णाम णारं^५ । तहिं मए
एङ्कं कण्ठारदणं दिटुं^६ । तं इध आणीअदु^७।
भैरवानन्दः । आणीअदि^८।

राजा । अवदारीअदु पुण्यमाहरिणङ्को धरणीदले^९।

भैरवानन्दो ध्यानं नाटयति^{१०}

ततः प्रविशति पटाक्षेपणं नायिका^{११} । सर्वे ऽ वलोकयन्ति^{१२}

राजा । अहह अच्छरिअं अच्छरिअं^{१३} ।

25^c W जक्खुं, STU सच्छमुरं । — P गण-
गणाओ.

25^d S णंतिभुवणे, TU एत्य भुवणे । — ABR
सज्जं, NOSTU सङ्कं.

25^e B भणए, S भणादु । — A करदु, BW
कोरदु, P कोरवो, NT करिअदु.

25^f ABPW NOR omit.

25^g AS omit वअस्स । — N तुअ, R तए,
SU कहेहि, T तुए instead of भणा.

25^h S अ कहिं, B किमपि, PWO किं पि,
STU कि । — B अउव्य, PW अउव्यं

— STU दि^० अ^० । — A कण्ठा^० । —
MSS. ऋअणं । — N म^० दि^० । — O

(and R in the translation) adds
विदू दिटुं दाव राजा कहेहि.

25ⁱ N omits. — RT omit एत्य । — AB

PWNOR वहे, ST वहे, U वथे । —

A वत्साम, W वत्योवमं, STU व-
च्छोमो.

25^j N omits. — AO अपुव्य, B अउव्यं
instead of एङ्कं । — W कण्ठाया^०, STU
कण्ठाया^० । — MSS. ऋअणं.

25^k A राजा त. — MSS. इह. — ST आ-
णेदु भैरवाणांदो, U भद्ररं आणेदु.

25^l O आणिअदि, SU omit; T आणिज्जड.

25^m SU omit राजा. — A अवदारियज्जडु,
B अवियारिज्जडु, PW रिज्जडु, NU

तारोअदु, O आरिज्जडु, T अरिदु । —

BPO धरणा^०, SU भहो^०, T omits. —
APW वलंमि, BNR अले. SU अलं.

25ⁿ BPSU omit भै^०. — STU निमोलि-
ताहो ध्यानं ना^०.

25^o, 12 A कटाक्षेपेण, U शत्यपटा^० । — A
सर्वे विन्रमवं, BR आलो^०, O सर्वेष्ववं,

STU सर्वे साम्चयं पश्यंति.

25^p A अरह. — P अत्यरियं अत्यरियं, O

अच्छरिअं once only, R अ^० once only,
SU omit; T अच्छरिअं २.

जं धोअञ्जणसोणलोअणजुअं लग्गालअगं मुहं
हत्यालम्बिअकेसपल्लवचए दोलन्ति जं बिन्दुणो ।
जं एकं सिअञ्चलं णिवसिअं तं एहाणकेलिट्टिआ
आणीआ इअमब्मुएङ्गजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ^१ ।

एङ्गेण पाणिणलिणेण णिवेसअनी
पोत्तच्चलं घणथणत्यलसंसमाणं ।
चित्ते लिहिज्जद् ण कस्त् वि संजमनी
अणेण चङ्गमणओ चलिअं कडिलं ॥ २७ ॥

विट्ठूषकः ।

एहाणावमुक्काहरणुच्चआए तरङ्गभङ्गक्खअमणइणाए ।
ओलंसुओलासितणुल्लआए मुन्देरसङ्गसमिमीअ दिट्टी ॥ २८ ॥

26^a N °सोणु°. — A °जुंगं, B °युं, P °जुं-
वं. — A लग्गायलयं, B भग्गा°, R लं-
वा°, STU लंबाव°. — T °कगं.

26^b S अत्या°. — ABPNORU °लंबिदं,
S °लंबिय°. — N °पल्लभ°. — NR
दोल्लंति, S बोल्लंति, U बोलंति.

26^c ABPWNOR सिच°. — ABPWO °व-
सिदं, N °असिदं, R °वसिदा. — B त-
म्हाणकेलिट्टिदो. — APWNORSU
ट्टिदा.

26^d ABPWRSTU आणोदा, NO आणिडा.
— ABNORTU °बुदेङ्ग°, P °बदिङ्ग°,
W °बुदिङ्ग°, S °बुदङ्ग°.

27^a N एकोण. — A निवेसिजण.

27^b A पोत्तिच्चलं, PWOSTU वत्यंच्चलं, N पो-
त्तच्चलअपि. — B घणथणाङ्गल°, N घ-
णत्यणसंस°, S घणथणंथणासं°.

27^c APWOR लिहिज्जदि, B लिहंज्जदि, N
लिहज्जदि. — O व.

27^d ANORSTU चंकमणदो, B चंकमणचल्ल-
दो, P °णदे, W °णिदो. — AWNR
चलिदं, B omits; P चडिदं, O वलिदं,
S सिठिलं, T सिटिलं, U सिठिलं. —
B चडिलं, ST कठिलं, U णिअंबं.

28^a P तथा instead of विट्ठू°. — B होणा-
विमुक्का°, N छ्वाणसुक्का, S °घमुक्का°.
— ST °भरणु°, U °भलणु°. — STU
°गुज्जलाए. — NR तरंगसंग°. — ABW
NORSTU °क्खदं, P °क्खिदं.

28^b APWOR उलंसुउल्लासि°, B दुलंसुउ°, N
उलंगनु°, SU °उल्लासि°. — A °तणुल्लदाए,
B °घणुल्लाए, P °घणुल्लभाए, W °थणु-
ल्लदाए, N °अगुक्कभाए, OS °यणुल्लदाए,
R °यगूलभाए, TU °तणुल्लदाए. — AW
°मिमाहृ, BR °मिमैै, ST °ममौै, U
°मिमाए. — STU दिदं.

नायिका । सर्वानवलोक्य स्वगतम¹ । एसो महाराओ को वि इमिणा गम्भीर-
महुरेण सोहासमुदएण जाणीअदि² । एसा वि एदस्स महादेवी त-
क्षीअदि³ । अङ्गणारीसरस्स वामझे अकधिदा वि गोरी मुणीअदि⁴ ।
एसो वि जोईसरो⁵ । एस उण परिअणो⁶ । विचिन्त्य⁷ । ता किं ति ए-
दस्स दइदासहिदस्स वि दिटी मं बहु मखेदि⁸ । इति चर्चं वीक्षते⁹ ।
राजा । विद्युषकमण्वार्य¹⁰ ।

जं मुङ्का सवणनारेण सहसा तिक्खा कडकवच्छडा
भिङ्गाअटुअकेअअग्गमदलहोणीसरिच्छच्छवी ।

28¹ A स्वगतं चिंतयति.

28² APWSTU एस. — B राय. — B इ-
मणा. — A गंभीरसाणेण, B रभीरमहु-
रसरस्स, O महुर. — B सोहू. —
PNORS समुदाणेण. — APNR जा-
णिज्जदि, B लक्खीयदि, O लक्खीभदि,
SU शुणिज्जद, T मुणिज्जद.

28³⁻⁵ T omits. — B एसा य, R omits वि.
— A एदस्स महारायस्स, B एतस्स. —
O देवै, S देवि ति, U देवि ति. —
AS तङ्गेमि, P लक्खीयदि, W लक्खीयदि,
N तक्खीभदि. — SU गारोसरोस्स;
U adds हरस्स, ANOR add विभि after
भद्ध. — B विश्वमदेसु, O वामअर्ज्ज. NR
omit. — AB कहिया, PSU अकहिदा,
WNOR भकहिआ. — W इ. — A
गौरि ज्जेव, SU देवी गोरी. — A जा-
णोज्जदि. PW सुणिज्जदि, NR सुणीअ-
दि, O सुणिज्जदि, SU ज्जहू. — A
एसो को वि.

28⁶ N सो एसो. — A omits उण. — B
परि० एस एव परियणो.

28⁷ A विचिन्त्य नायिका, W omits.

28⁸ AON ति, B च, WT omit. — B इ-
स्स. — PWNR महिला०, OSU दह-
आ०. — A सचिहिदस्स, SU सचिहिस्स,
T सहि॒भस्स. — N omits वि. — A
दिठिणो, P दिटू. — AB omit भ.
— SU मखेहू, T मणेहू.

28⁹ U omits. — A चस्तं, B शास्तं, P चं-
शं कठादसहितं, NO इत्यजां, R असं,
T त्यसं.

28¹⁰ A विदू० प्रति, B मवकार्य. — BO add
सदाए.

29^a STU सवणतरंगि. — A तरसा, NR
तरला. — S कहच्छ०.

29^b A भिंगाहिंठिद०, B भिंगाअहिद०, P भि-
ंगाहिटुद०, W भिंगाछिटुद०, NR भिंगा-
भट्टुद०, O भिंगाकड्ठिद०, S भिंगाएटुभ०,
T भिंगावटुभ०, — ABPWSTU के-
दभ०, N केभग०. — B सलछवी, W
सरिस्स०, NRS छहू, T गलहोणोसि-
रसछहू०.

तं कप्पूरसेण गं धवलिओ जोगहाइ गं गहाविओ
 मुक्ताणं घणेरेणुण इ छुरिओ जाओ भि एत्यन्तरे ॥ २९ ॥

तथैव^१। अहो से रुवसोहा^२।

मसे मन्द्वं तिवलिवलिअं डिभमुटीअ गेज्ज्वं
 णो बाहूहिं रमणफलअं वेदिउं जाइ दोहिं।

गोत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं
 ता पच्चक्खं मह विलिहिउं जाइ एसा ण चित्ते ॥ ३० ॥

विदृष्टः । कधं एहाणधोदविलेवणा वि समुक्तारिदभूसणा वि रमणि-
 ज्ञा^३। अध वा^४।

रुवेण मुक्ता वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

29^a STU ता. — NSTU रएण. — ST णु.
 — ABPWOR धवलिदो, N धवलोदो.

— W चुरहावि, RTU जोगहाअ, S जोगहाए. — STU णु. — ABPWORT
 गहाविदो, N छादो णदु जाह्नुए.

29^d A रेणुणि, B रेणुय च्च, NSTU रेणुणे.
 — ABPNWOR छुरिदो. — MSS.
 जादो. — A सि.

29¹ AU omit. — BR विद्वं तथैव, PW
 विदृष्टः तथैव राजा, N विद्वं, O विद्वं
 तथैव, S तह अ, T तहेव.

29³ A omits. — T omits अहो. — B
 उमौए, O इमौए, T एदाए. — WNOR
 रुअ. — TU add एक्कव.

30^a AO मज्जं, B उज्जं. — A धवलिदं, B
 धवलयं. — A फिभं. — AW मुटुइ,
 BNRU मुटुए. — A गिह्नं, B गिज्जं,
 O गेज्जं, S गज्जं, TU गेगहं.

30^b A बाहूहिं, T वाहूहिं. — U जछणं. —
 AT वेट्टिं, BNU वेट्टिं, PWO वेट्टिं,

R वेट्टिं, S वेट्टिं दोहि जाइ, ABP
 WNR जादि.

30^c N वक्तेत्तं, U च्छत्तं. — BR तरुणि.
 — T पसदि. — ABW फिज्जमा, P फिज्जमा, N दिज्जमाणावमाणं, O
 दीअमाणोपं.

30^d N पच्चक्खं. — ABPOS मम, W महि.
 — AORSTU विलिहिउं, B लिलिउं,
 PN लहिउं, W सिहिउं. — ABPW
 NOR जादि.

30^e BPNOR omit विद्वं. — P कथं, STU
 कह. — P एहाणा, T एहाअ. — P
 धादं, N धातिदं, OSTU धोआ, R
 धोविदं. — ANRSTU omit वि. —
 SU समवदारिअ, T समोसारिअ. —
 B विभूसण, P विभूसणा, NOR वि-
 छूसणा.

30^f BPWNORSTU अह. — SU व.
 31^a B सुक्ताउविभूसिरुवेणयंति. — A रुवेण
 मुक्ताउ, PO जा रुवमुक्ता, NR जे (R ते)

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥
राजा । एदाए दाव एदं^१ । जदो^२ ।

लावणं णावजच्चकच्चणणिहं णेत्राण दीहत्रणं

कसेहिं खलिअं कवोलफलआ दोखरडचन्दोवमा ।

एसा पञ्चसरेण कट्टिअधणुहरडेण रक्खिज्जरे

जेणं सोसणमोहणप्पहुइणो विन्धनि मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य^१ । जाणादि रच्छावादो लुक्षीसोडीरत्रणं^२ ।

राजा । विहस्य^३ । पिअवअस्स कधेमि दे^४ ।

रुभसुक्का. — A omits वि; N ण, STU हि. — PRSTU विष्वौ, W वि-हृसियंति, O वहूसौ.

31^b B चंसग्गास्स. — STU ण instead of वि. — MSS. ओलदि. — N भूसणाहिं, O भूसणेसुं.

31¹ B यथाए तत्त्वेत्, P एदाए एदं रुवं दाव, W एदाए एवं दाव, N एदाए दाव एव्वं, O एदाए एदं दाव, STU एव्वं एदं ए-दाए दाव.

31² B यतः, STU omit.

32^a N लाखंणं. — A चंकणा.

32^b BW खलिदं, P थलिदं, O क्खुडिदं, N विदिदं, R खडिदं. — N कुओलं, RSU क्खओलं. — AU फलिआ, NT फलए. — AWO दोहंडं. — APWNR चं-डों. — NST घमा, O घ्यमा.

32^c AW संधिदं, B कट्टियं, PN सज्जिदं, O कट्टिदं, R सज्जिदं, SU कस्सिअं, — T रच्छं. — B घणुं, PN घ-णुदं, ORT घणूदं. — NT रक्खिज्जर्हं.

32^d A तेषं, P जणं, T जाणं. — A सोसहं. — MSS. घ्यहुदिगो. — A विंदंदि, B बंधंति, W विंधिति, NRSU वि-ञ्जंति, O विजंति, T भिंदंति. — B मग्गणो.

32¹ A तथा एवं विहस्य, B एवं विहस्य, P तदा ततः एवं विहस्य, W एवं तदो विहस्य, N एषु एदं विहस्य, T omits.

32² A जाणेमि रथ्यासु लुठिदि तुह सोडोरत्तणं, B जाणइ रथ्याउलंबलुबीसोडोरत्तणं, P जाणादि य्वे रथ्यासु तुह लुढिदि सोडार-त्तणं, W जाणेदि ज्जेव रक्खावाकाए (वा is cancelled) से लुट्टिज्जइ सोडोरत्तणं, N जाणे रक्खावादे तुह सोडिरत्तणं, O ए-व्वं जाणे रथ्याए पलोट्टिदि ये सुंदेरत्तणं, R जाणे रक्खावादे तुह सोडोरत्तणं, SU जाणे रक्खावाएण तुह सुंदरं विक्षिदं सोडो-रत्तणं, T जाणे रक्खाव्वङ्कभयोण विक्षिदं तुह सोडोरत्तणं.

32³ AN omit.

32⁴ ABPNSTU कहेमि, O कहामि. — A ते and adds सुणु, BO add सुणा.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं
 पञ्चाअन्ती उण तणुसिरि भाइ णेवञ्चलच्छी ।
 इत्थं जाणं अवअवगआ का वि सुन्दरमुहा
 मणे ताणं बलइअधणू णिच्चमिच्चो अणङ्गो ॥ ३३ ॥
 अवि अ^१ । एदाए^२ ।

तहा रमणवित्यरो जह ण ठाइ कञ्चीलआ
 तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।
 तहा णअणवडिमा जह ण किं पि कणुप्पलं
 तहा अ मुहमुज्जलं दुससिणी जहा पुणिमा ॥ ३४ ॥

देवो । अज्ज कविञ्चल पुच्छिअ जाण का एस त्ति^३ ।
 विदूषकः । तां प्रति^४ । एहि मुहमुहि उवविसिअ णिवेदेहि का तुमं त्ति^५ ।
 देवो । आसणं इमाए^६ ।

33^a N गुणगुणालं ॥ — ABPWNORSU
 किंदं, T किंअं.

33^b P संत्यायंदी, W सक्षायंती, SU गुच्छाक्षं-
 ती, T पश्चाक्षंती ॥ — APWO omit
 उण; BN पुण ॥ — APWO तणुगुण ॥
 — AB ठादि, PWNOR भादि, SU
 ठाह.

33^c B वङ्गं ॥ — N भवजवं, T गावयनं ॥ —
 MSS. गदा ॥ — N कापि ॥ — T दुदेरं.

33^d ANR वलइदं, BW वलइवं, T वल-
 यि, U वलइयं ॥ — O मिच्चो, T
 मुच्चो.

33¹ W अचं च, B omits अ.

33² N omits.

34^a N रमहारमणं ॥ — AB विछरो ॥ — BW
 ठादि, O ठाह, SU माद् ॥ — BPWOR
 लदा, N लंदा, T कंचालआ.

34^b BW सिहणं, R सिणिहं, STU अ घ-
 णं ॥ — ABPRSU ण एह, N ण एह,
 O णिरेह ॥ — A लहु, NRSU मुहं.

34^c B गणिवटिनीं जह णं, T जह ज ण ॥
 — STU वि.

34^d B तह ॥ — A दुसिसिणी, N दुसीतणी.

34¹ A देवो कपिञ्जलमाह भव्वा कविंजाण,
 STU कहंजल ॥ — T पुच्छिबु ॥ — S जा-
 गहन, T जावयाम, U जाक्ष ॥ — T
 एसे.

34² BNR भथ वा, O अह वा instead of
 विदूषकः ॥ — A तामाह, W भथ तां
 प्रति, S वि^० होदु तां प्रति, T वि^० होदु
 २ अहं जच्छ पुच्छसं तां प्रति, U वि^०
 होदु २ तां प्रति.

34³ WU उप० ॥ — STU विस ॥ — A णि-
 वेदेहि, B णविवेहि.

34⁴ A विभमलेखा, P वि^०, BT omit देवो;

विदूषकः । एदं मे उत्तरीअं⁵ ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः⁶

विदूषकः । संपदं कथीअटु⁷ ।

नायिका । अत्यि एत्य दक्षिणावधे कुनलेसुं सअलजणवल्लहो वल्ल-
हराओ णाम राआ⁸ ।

देवी । स्वगतम⁹ । जो मह मादुच्छओ भोदि¹⁰ ।

नायिका । तस्स घरिणी ससिप्पहा णाम¹¹ ।

देवी । स्वगतम¹² । सा वि मे मादुच्छआ¹³ ।

नायिका । विहृय¹⁴ । तेहिं अहं खलखणडेहिं किणिदा दुहिद त्ति बुच्चामि¹⁵ ।

देवी । स्वगतम¹⁶ । ण हु ससिप्पहागभुप्पत्ति अनारेण ईदिसी रूवसो-

NR राजा, O विच^a. — ABWORS इमोइ, P इमोइ, U भमोइ.

34⁵ T omits विदू. — A एत् भमोपरिधा-
नवस्त्रमेव, B एवं मे उ^a, W ता पुछिय
आणिस्थं एदं मे उ^a, U इदं. — NR
add आस्थं.

34⁶ A ततः विदूषकनायिकौ, B नायिका, P
विदूषको नायिकाया, T देवीविदू. —
B वेशने, P वस्त्रदान, S वेश. — BP
नाटयति. — W adds नायिका उपविशति.

34⁷ AP विभ^a, SU राजा instead of विदू.
— B संयं. — APWNR कहिज्जदु,
BO कहोभटु, S कहिज्जदु, T कहिज्जह,
U कहिज्जउ. — W adds का तुमं ति.

34⁸ B अत्या इह. — AP omit ए द^a; B
दक्षिणापहे, W वहे, N वत्सोमणामणाअरं,
OR वच्छोमं णाम णाभरं instead of द-
क्षिव^a; SU omit द^a; T षहे. —
ANSU लेसु, B लेशो, P लेशुसु, O त-
हिं कुनलेसो, T ज्वेदलेसो. — N omits
वल्लहराओ.

34⁹ A ततो राज्ञी, P राज्ञी, T omits. —
A स्वगतं चिंतयति.

34¹⁰ AWO माउ^a, B माउछंड, P माउत्यउ,
N माउत्तिओ, R माउसिओ, T मे मा-
तुओ. — A होई, B होड, PWNOR
होड. STU omit.

34¹¹ BW घरणी, N गहिणी. — A सस-
पिणी, N ससिप्पहा णाम देर्ह.

34¹² AP विभ^a, B omits; N राज्ञी. — P
omits स्व^a.

34¹³ W वि हु, T पि. — A मम मछिया
होई, BWOS माउ^a, P माउटुआ, NR
माउसिआ, T माउसोआ, U माउसिच्छआ.

34¹⁴ A विहस्याह, T omits.

34¹⁵ STU omit अहं. — B खंडेहि, W
खंडेण, O खलिं, NR खडिं, SU के-
लि, T कलकंटेहिं. — A किदा, BP
WOR कोदा, N omits, T कोडाविदा.
— A दुहि, NRSTU दुहिदे, O दुहिदे.
— A मुच्चामि, N बुद्धामि, SU उ-
च्चामि, T omits.

हा¹⁷। ण हु विदूरभूमि अन्नरेण वेरुलिअमणिसलाआ णिप्पज्जदि¹⁸। प्रकाशम्¹⁹। ण तुमं कप्पूरमञ्जरी²⁰।

नायिका अधोमुखी तिष्ठति²¹

देवो। एहि बहिणिए आलिङ्गसु मं²²। इति परिष्वज्जते²³।

नायिका। अम्महे कप्पूरमञ्जरीए एसो पठमो पणामो²⁴।

देवो। अज्ज मरे भेरवाणन्द तुज्ज्ञ पसारेण अपुवं संविहाणां अ-
गुभविदं बहिणिआए दंसणेण²⁵। ता चिदृतु दाव पञ्चदस दिव-
साई²⁶। पञ्चा द्वाणविमाणेण पुणो णइसमध²⁷।

34¹⁷ BW हि, P खु, O ह, T omits. — B सिस०, T णभा. — A गम्भोप्य०,
B एप्पुप्य०, P गब्मुउप्य०, W गब्ममंत-
रेण. — B omits ईदिसा- भूमि अन्न-
रेण. — A इदिसा, STU ईरिसी. —
A रुपरेहा, P रुभरेहा, WNOR रुभ०,
SU सोहा. — NR add भोढि.

34¹⁸ W णो. — P हु खु, W वा, O ह.
STU हि. — A विदूर०, PO विदूर०,
W विदूरभूमिगब्मुप्यतिमंतरेण, NR वेरु-
(R डु)लिअभूमिगब्मुप्यतिमंतरेण. — B
वेरुहिय०, P विदूरशिलाया, O वेरुरिख०,
R वेरुलिअ०, SU वेरुरिआ०, T वेरुरीआ०,
— AO गणिसिला. — PW णिप्प-
ज्जति, SU उप्पज्जदि, T णिप्पज्जदि.

34¹⁹ BO omit ण; P न, T ण ह, U ण
हु. — B तुवं, P तु, NR तुअं. — A
जरिति.

34²⁰ W अहोमुहो चिदृदि, NR लज्जते अधो०,
T अथोमुखं.

34²¹ AP विभमलेखा, WSU omit देवो. —
B एहि र. — APO बहिणि, B बहि-
णिया, S भगिणि, T भद्रणि, U भदणो.
— N आलिंगास, R गोमु, S गोमि
omits म; TU ग.

34²² AP इत्युत्थाय. — W परिष्वज्जते, U प-
रिष्वज्जति.

34²³ A omits. — BN अम्मो, P अंब, W
अम्ह, O अम्हहे, R अन्जे, S अंज्ञे, TU
omit. — W एस कप्पू. — B सो, S
एस. — BP पठम, R पठमो, S पुडमो,
T पुटमो, U पुठमो.

34²⁴ A omits देवो-संविहाणां. — P छिभ०,
U omits. — T अम्मए instead of
अज्ज मरे. — O भद्र० मरे, S मे भेर०,
B भेरवाणन्दा, N गंदप्पसारेण, R गं-
दप्पसारेण. — O तुज्ज, S तुज्ञ, U तु-
ह०. — B पसाए, S घसादेण, T पसा-
देण तुह०, U omits. — PW अउच्च०. —
P विहाण०, STU ग्हाण०. — A अनुभूतं,
O अणुकूदे. — AP बहिणो, B बहि-
णाआए, NR कप्पूरमञ्जरी, SU भइणिआ,
T भद्रणोए.

34²⁵ BNR omit ता; O ता एसा. — S चि-
दृउ. — B चवि, O दाच. — ABPWO
पंचसत, S पंचहाइ, TU दहाइ. — AP
दियहा, B दिवहा, WO दिवहाइ, NR
दिवहाइ, SU दिअहाइ, T दीवसाई.

34²⁶ B ज्ञाणविवाणे. P द्वाणविखाणे, O
साणा०, SU द्वाणेण. — P उणो, N यु-

भेरवानन्दः । जं भणादि देवी²⁸ ।

विदूषकः । राजानसुहिष्य²⁹ । भो अहे परं दुवे वि वाहिरा तुमं अहं च³⁰ । जदो एदाणं मिलिदं कुडुचं वट्रदि³¹ । जदो इमाओ दुवे वि बहि-
णिआओ³² । भेरवाणन्दो उण एदाणं संजोअअरो अच्छिदो मह-
गिधिदो अ³³ । एसा वि महीदलसरस्ती कुट्रिणी देहनतरेण देवी जेव³⁴ ।
देवो । विअकबणे णिअजेट्रुबहिणिअं सुलक्षणं भणिअ भेरवाण-
न्दस्स हिअइच्छिदा सवज्जा काद्वा³⁵ ।

गो वि, R omits. — A गयस्थ, B गद्वस्स, N गोःस्थ, SU गस्त, T गद्वः-
सदि.

34²⁸ A भे॒ वददि जा जेण यद्वणादि, P भणा,
WT भणादि, S भणाद्. — TU दे॒भो॑.

34²⁹ B omits विदू॑. — A नसुहिष्याह.

34³⁰ WTU omit भो, NR भो वअस्स, T व-
अस्स. — A अह्म, S अह्मे खु. — P
पुं, W परं इत्य. — A दुवे corrected
to दुवो; B दुए, P दवे व. — A बाहि, N
बहिष्य, S वाहिआओ, T वाहिआ राजा,
U बाहि । त ।. — S omits तुमं अहं च.
— BW तुं, O तुङ्म. — OTU अ. —
NR एत्य instead of तुमं अहं च.

34³¹ AW कुडुंबं, B कुटंबं, P कुंटं, N कु-
दुंबं, T कुटुंबंअं, U कुहुंबअं. — STU
वट्रद.

34³² B यदो, W omits. — AWNORSU
इमीओ, P अमीतुं, T एदो. — AWO
दो वि, B दा वि, P दो अ, T दुवे दुवे,
U omits वि. — A बहिणी, B वहणीणा,
P वेहणीतु, O वहिणीओ, SU भदणीओ,
T बहिणीओ.

34³³ A omits उण; P पुनः एत्यो, N एदाण,
TU ताणं. — A संजोगं, B संजोवरो.

— ABPWSU अच्छिदो. — A महा-
अच्छिदो, BPW महगिधिदो, N माणिदो,
O मगिधिदो, R मणिदो, S महाविदो,
TU omit. — T omits अ.

34³⁴ T विदू॑ एसा. — A omits वि; W विय-
षणा, U वि. — A महियलं, BWNOR
STU अलं, P तलं. — MSS. गसरसर्वं;
NR add अ. — A कुट्रिणी, R कुदणी,
T संभलो अ. — B omits देहनत्तं जेव;
W transposes देवो जेव देहनतरेण. —
A कुट्रिणी instead of देवो. — A
जेव, P घेव, NR जेव्व, O ज्जेव, STU
एव्व. — W adds वट्रदि.

34³⁵ A विभंविचक्षणामाह, P विभं. — A
वहिणीं, B वहिणीभय, P वहिणीयं, W
वहिणीय, N वहिणीअ, O वहिणीआए,
S वहिणीं, T भविणीं, U भविणीं. —
B सुलक्षणाए, P सुलक्षणं, O सुल-
क्षणाए. — B भणियं, P भणिया,
W भणोय. — N भेरवाणंद. — A
हिय्यठिदा, B इच्छिया, POR हि-
अभट्ठिआ, N हिभट्ठिदा, SU हिभअ-
च्छिआ, T omits. — A पुज्जा, P स-
पुज्जा, WNR सपज्जा, S पूजा, T अ-
ञ्जजा. — ASU काअच्छा, B कदेव्वा.

विचक्षणा । जं देवी आगवेदि³⁶ ।

देवो । राजानं प्रति³⁷ । अज्जउत्त पेसेहि मं जेण अहं बहिणिआए एटाव-
त्याए गोवच्छलच्छीलीलाणिमित्तं अन्तेउरं गमिस्सं³⁸ ।

राजा । जुज्जटि चम्पअलदाए कात्यूरिआकप्पूरोहिं आलवालपूरणं³⁹ ।
नेष्ठे⁴⁰

वैतालिकयोरेकः । सुहाअ संञ्चा भोदु देवस्स⁴¹ ।

एअं वासरजीवपिरडसरिसं चराङ्सुणो मरालं

को जाणाइ कहिं पि संपइ गअं पत्रमिम कालनारे ।

जाआ किं च इअं पि दीहविरहं सोजण णाहे गए

मुच्छमुहिअलोअण व णलिणी मीलनापङ्करुहा ॥ ३५ ॥

34³⁶ BSTU omit. — A देवि, O आ० दे०.

— A adds ति भेरवानंदेन सह निष्क्रान्ता विचक्षणा, P adds इति निःक्रान्ता भेरवानंदेन सह, W adds तं कुणेमि, O adds तं कुणामि.

34³⁷ AP राज्ञो, BWSTU omit. — A राजानमाहृ.

34³⁸ A ता अज्जा०. — B पठिउंजसु, NR चेसिहि, O पठिणौउंजसु. — U omits मं. — ABP जेणाहै, W omits अहै, STU omit जेण अहै. — AP बहिणोए, W बहिणोए, O बहिणोआ, S भद्रिणीआए, T भअणिआए, U बहिणिआ. — B यदावत्याए, N वच्छाए. — NT ल-छि०, O omits लच्छो०. — A अगेउरं गमिस्सि.

34³⁹ B तुञ्चदृ, O जुज्जव एवं, STU जुज्जव. — B चंपइ०, OT पंचअ०, U चंपइभ०, N चंपलादाए, ST लभाए. — A कछू-

रिया०, W कप्पूररसेहि०, NU कत्यूरोआ०, T कत्यूरोकप्पूरेहि०. — PNR पत्रिपूरणं.

34⁴¹ A रेकः प्राह, P वैतालिको. — A सुहं सुञ्चा, B संञ्चा, P only सुञ्चा, WS सुहसंञ्चा, O सुहा संञ्चा, U सुसंञ्चा. — OSTU होदु०. — O adds जदो.

35^a MSS. एदं. — BNORT जोआ०. — A चंदंसुणो.

35^b ABPNORT जाणादि. — S कहि० खु, TU खि०. — ABPNOR संपदि गदं, T संपडि०. — O यत्तेमि.

35^c MSS. जादा. — A इसं. — ST खि०. — B विरहै, NR विरहा०. — B साजाणा, W सोउणा, NR सोणा, O णाकणा, T सोहेणा०. — B णाधे०. — ABPNOR गदे०.

35^d BWNOR णिहा०. — BNR सुहिद०. — NSTU लोअणे०. — B त्य णा० मोलंति०, NU मोलत०.

द्वितीयः ।

उग्धादिज्जन्ति लीलामणिमअवलहीचित्तभित्तीणिवेसा
पलङ्गा किंकरीहिं उडुसमअसुहा पत्थरिज्जन्ति श्रत्ति ।
सेरन्धीलीलहत्यज्ञुलिचलणवसा पट्टसदो पअट्टो
हुंकारो मराडवेसुं विलसइ महुरो रुद्रुद्रुज्ञणाणं ॥ ३६ ॥
रजा । अम्हे वि संझं वन्दिदं गमिस्सामो^१ ।

इति निष्क्रान्ताः सर्वे^२ ।
प्रथमं जवनिकान्तरम्^३ ।

36^a A द्वि॒ वैतालिकः, P omits द्वि॑; W द्वि॑ पठति. — B उग्धांडः जंति, N उ-
ग्धादिअंति, R उग्धाढीअंति, TU उग्धा-
टि॑. — O घडही॑. — B चित्तभित्ती-
णवेशा, W चित्ति॑, N भित्ति॑.
36^b SU विक्करेहि॑. — BW उड०, ORSU
उटु०, N रअसमअ०, T टटु०. — P स-
हा. — A पठरिज्जन्ति, B पंकुरिज्जन्ति,
N पठरिज्जन्ति, T पत्थरिज्जन्ति, U पत०.
— A जंति.

36^c A सेलंयौगंधहत्या०, T सेलंयौलोहत्यांगुलो०.
— S वलण०.—BO पट्टवादो, W पट्टसदो,

N पट्टनादो, R पट्टणादो, SU बट्टआदो,
T बट्टआदो. — STU पवट्टो.
36^d S टंकारो, T झंकारो, U संकारो. — B
मंडणसुं, P मंडणेसुं, NR मंडलेसुं, O मे-
दिरेसुं, STU मंडणेसुं. — Mss. विल-
सदि॑. — A मधुरो, SU मुहलो, T मु-
हरो. — R तुदुडु॑, S रुदुडु॑.
36^e O ता अम्हे. — B सज्जां, O ओ॑. — TU
पविसामो॑.

36^f ABOS इति परिक्रम्य नि०.

36^g N इति प्र०. — PWSTU यवनिकांतरं.

ततः प्रविशति राजा प्रतिहारी च^१
 प्रतिहारी । परिक्रामितकेन^२ । इदो इदो एतु महाराओ^३ ।
 राजा । कतिचित्पदानि गत्वा तामनुसंधाय^४ । तहिं सु अवसरे^५
 ण द्वाणाहि तिलनारं पि चलिआ सुत्या णिअच्छत्यली
 थोउबेल्लवलीतरङ्गमुअरं करादो तिरिच्छ द्विओ ।
 वेणीए उण आणणेन्द्रभमणे लज्जं घणालिङ्गणं
 जाआ तीअ चउब्बिहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥
 प्रतिहारी । स्वगतम^६ । कधं अज्ज वि सो ज्जेव सिरितालीपत्तसंचओ ता-
 ओ ज्जेव अक्खरपंतीओ^७ । ता वसन्तवसणेण सिदिलआमि से त-

०^१ C ओ ॥ ततः । — BWRSU प्रतोहारी.

०^२ BO omit प्रति^० । — PWOST परि^०
प्रति^० । — C परिक्रम्य, NU omit.

०^३ NOR इदो once only. — BCS omit
एदु; T स्त्य, U एव्व.

०^४ BN omit राजा. — N कानिचित्पदानि.
— BW दत्वा. — B तामनुसंधाय । तां
स्त्यां, U तामनुधाय.

०^५ B तहिं खलु, OR जं तस्सं क्षु, N क्षु

१^६ C भठाणाहि, W थो ठाणाहि. — B
लंतरं, C तलंतरं. — BSU वि, T
omits. — BCPWNOR चलिदा. —
P सथा, SU कुटु, T जटा.

१^७ B थोउन्चिल्लवलतंगमुदिं, CT थोओवेल्लं,
W थोउच्छिलं. — CPWOR मुदरं. —
B तिरिच्छु, C तिरित्य, P तिरित्य, W

तिरित्यो, NOR तिरिच्छु, SU तिरिच्छु.
T थिरिच्छु. — B द्विओ, CPNOR द्वि-
ओ, W ठिओ.

१^८ B याणगांदुघडणे, W भद्रणे, N च्छलणे. —
C लभत्यणा, N लक्ष्मत्यणालिं.

१^९ BCPWNOR जादा. — BN तोए. C
तोङ्ग, W तोइं. — B ततरंगमुदरंघउच्छि-
ष्टा, N चउच्छिध, R चउच्छिभा, T चउ
त्यणाविहा. — BCPWNORT लदा.
— B तिसं, C नंसं, R तस, STU
तिंसं. — BCPWOR वलंतो, N वल-
न्तो, SU पुलंतोए, T पुलत्य. — B मयौ,
CPW मयि, N समं, OR मए, T मई.

१^१ N omits; S आ, U आत्मगतं.
१^२ BO कं, STU कहं. — B चेत, CP बेव,
W च्छेव, N जेव, OSU च्छेव, R च्छेव,

गगं आवेसं^३ । प्रकाशम्^४ । दिद्धि॑ देदु महाराओ ईसीसिजरदाअमाणे
कुसुमाअरे^५ ।

मूलाहिंतो परहुअवहूकएठमुहं दलना।

देना दीहं महुरिमगुणं जम्पिए छप्पआणं ।
संचारेना विरहिसु णवं पञ्चमं राअराअं

राउमत्ता रइकुलधरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्य सानुरागम^६ ।

अत्थाणीजणलोअणाण वहला लावणकाळोलिणी

णाणाविभमहासवासणअरी सोहगपालित्तिआ ।

णेत्रेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी

जं जाआ अह वम्महेण धणुहे तिकबो सरो पुळिओ ॥ ३ ॥

T असो च्चिभ. — B ताडिसंचतु, C

ताडिसंचउ, P सिरताडिसंचउ, W सिरि-

ताडोसंचउ, N सिरितालिसंचभ, OR ता-
डिसंचओ, S सिरिताल^०, TU तालि.

— N ता. — BN च्चिभ, COR च्चिभ, P
च्चेव, W च्चेव, S च्चेभ, T चिभ, U चेभ.

1^a B ता चि वसंतवस्तयेण, O वम्महेण. —

B सिठिलयाइमि, C सिठल^०, P सि-
त्थिल^०, N सिल^०, SU सिफ्लेमि,

T सिफ्लेमि. — NT omit से. — B

तदग. STU तगाअं. — B reads हिद-
आवउज्जं and omits all that follows

as far as सा रयणमयी iv. 19⁶⁵; C

हियथेवें, P हियदुक्खं, WSTU मा-
णासं, N तगदमावेसं, OR हिअआवेसं.

1^b CWNORS देउ. — C ईसोस, T ईसिस. —

CPORU जरठा^०, N जरठा^०, T जरगाअ^०.

— C कुसुमायुरमि, PWNSU माअरंमि.

2^a W परहुठं. — P बहु०. — T कंटमुहूलंतो.

2^b C दिंतो, NS दंता. — CP दोहि०. — S

महिरिम^०. — SU जम्पिए, T जम्पये. —
N छप्पआणं.

2^c C सिंचरिता, PRS रंता. — CW किं-
चिरायं, NOR किंचराअं.

2^d C राउमत्ता, P राओमत्ता. — CP व्हं,
WO व्हरा, R व्हए, U व्हरं. — N
वस्तारा. — C विक्करंति, N वित्थरंति.

2^e CP omit राजा. — COR तदाकर्य, P
तदेतदाक^०, N तदेवाक^०. — W पुनस्ता-
मनुसंयाय सा^०, S omits सा^०.

3^a C अक्काणो^०, N अत्थाणो^०. — PTU ब-
हुला. — PNU लाअखा^०.

3^b CWOR लोलाविभ^०, SU विभमभंगि०.
— C णायरा. — S सोभगा^०. — C
पालट्टिया, P पालिघ्या, W पालिट्टिया,
N पारिक्किआ, OR पालंकिआ, SU लित्तआ.

3^c PS णें, NU णें, T णेंति०. — PSTU
पुरो, N उणो. — P संजीवणो, N सिं-
गासंजीअणो.

3^d CPWNORT जादा. — P व्हअ, N तव्ह.

सोन्मादमिव¹। दंसणक्खणादो पहुदि कुरङ्गच्छी²
 चित्रे पहुटूइ ण खुटूइ सा गुणेसु
 सेज्जाइ लोटूइ विसटूइ दिमुहेसुं ।
 बोलभिम वटूइ पअटूइ कब्बवन्ये
 झाणे ण तुटूइ चिरं तरुणी तरटी ॥ ४ ॥

अवि अ³।

जे तीअ तिक्खचलचक्खुतिहाअदिटा
 ते कामचन्दमहुपञ्चममारणिज्जा ।
 जेसुं पुणो रिवडिआ सअला वि दिटी
 वटनित ते तिलजलञ्जलिदाणजोगगा ॥ ५ ॥

सस्मणमिव¹। अवि अ³।

— CWNORU मम्महेण. — STU
 धणेण. — CWN संधिदो, POR धुं-
 खिदो.

3^a C दंसणलक्खणादो, W क्खणादो कुरंगछोण,
 S सा कुं.

4^a C बदुदि, P बहुदि, W चहुदि, N वि-
 लुट्टिदि, O विहुदि, R चिहुदिदि. —
 CNOR खुट्टिदि, P शुट्टिदि, W हुट्टिदि,
 SU तुट्टिदि, T दुट्टिदि. — CNU गुणेसु.

4^b P सज्जव, NSTU सेज्जासु. — CPW
 लुट्टिदि, NOR लोट्टिदि. — CWNO वि-
 लट्टिदि, P विसप्पच्छि, R विसदहि, T
 विसप्पद्व. — CNORTU मुहेसु.

4^c CPWNO बट्टिदि, R बदिदि. — CPWNOR
 पअट्टिदि, SU पव^o, T विवट्टिदि.

4^d CR जाणे, S झाणेसु, U जाणेनु. — SU
 omit ण. — CWOS तुट्टिदि, P तुट्टिदि,

N तट्टिदि, R ठोट्टिदि, T दुट्टिदि, U ति-
 द्व. — OR तलुणी. — W तरठो.

4¹ CW omit. — SU अवि अ पोणत्यणोण,
 T पणत्यणए.

5^a W तोद्व, SU तोए, T तअ. — T नि-
 भाअदिग्गा, U तिभाभं.

5^b O वंदमहुपुंचमं. — STU बाहणिज्जा.

5^c The line in P twice. — C जेसं, P
 जेसुं and जेसि, W जेसिं, N जिसु. —
 C गिपडिया, PWNOR दा. — P स-
 पुणो and सथला. — N च, S अ in-
 stead of वि.

5^d C बट्टिदि. — W दाणा.

5^{1, 2} U omits. — C संसरं । अवि य, P
 अषि च । सस्मरण, WN सस्म. — PO
 RST omit इव. — OR omit अवि अ.

अगगमिम भिङ्गसरणी णअणाण तीए
 मञ्जे पुणो कठिअदुङ्गतरङ्गमाला ।
 पञ्चा अ से सरइ तंसणिरिकिखेसुं
 आअणकुराइलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य^१ । चिराअदि वअस्सो^२ ।

प्रविश्य विदूषको विचक्षणा च परिकामतः^३

विदूषकः । अइ विअकखणे सद्वं सञ्चं एदं^४ ।
 विचक्षणा । सद्वं सञ्चटरं^५ ।

विदूषकः । णाहं पत्तिआमि जटो परिहाससीला खु तुमं^६ ।
 विचक्षणा । अज्ज मा एवं भण^७ । अणो बङ्गरकालो अणो कज्जविआ-
 रकालो^८ ।

विदूषकः । पुरो ऽ वलोक^९ । एसो पिअवअस्सो हंसो विअ मुङ्गमाणसो करी

6^a U omits verse 6. — C मगमि. — N
 मिंग. — C णणाणाय.

6^b ST उणो. — C कथिद, P गेठिद, WO
 कठिद, NR कठिद, S घटिदुस्सरंग, T
 घटाइ. — N न्तरंभ.

6^c C पक्षा इ दे. — ST omit से. — CPW
 NOR सरदि, ST संचरइ तिंस. — C
 निरोक्षिदेसुं, PWNORS द्वेसुं, T द्वेसुं.

6^d 'WN मंडलिद, OR कुंडलिद. —
 NOR धरो.
 omits, W वि विदूषकं प्रति.

6^e C omits. — P विरयदि, WOR चिरअ-
 दि, N कधं विराअभिदि पिभवअःसो.

6^f C विदूषकः प्रविश्य विदूषको, OR वि ग्र,
 STU ततः प्रविशति. — PSTU omit
 परि.

6^g W अय, TU अवि. — NO सञ्चं सञ्चं,
 STU omit सञ्चं. — PW add कपू-

रमंजरोए महाराय (P जे) संनिहं (W
 हिदा) पेसिदा (P या) तुमं ति (W
 omits ति).

6^h N सञ्चं. — CP सञ्चतरं, WORSTU
 अं.

6ⁱ C अहो वियक्षणे नाहं, P णो हं. — C
 पदिज्जामि, P पत्तिज्जामि, W पति-
 ज्जामि. N पडिवर्षेमि, OR पत्तिज्जामि,
 SU पच्छेमि, T पतिभमि अटो. — W
 लोला. — N व्लु, OR सि, CSTU
 omit. — C omits तुमं; W तुव.

6^j PSTU एं मा. — W एबं, NORSTU
 एञ्चं.

6^k C चङ्गराकालो, and omits the rest;
 PWRS वङ्गर, N वङ्गरतिकालो, O व-
 ङ्गर, TU वङ्गकालो. — P कज्जावदारं,
 W कज्जावयारं, N कज्जकालो, SU क-
 ज्जालावं, T कज्जलाहं.

6^l OR पुरतो. — WOR विलोक्य.

विअ मअकबामो मुणालदरजो विअ घणघम्ममिलाणो दिणहि-
खदीवो विअ विअलिदच्छाओ पभादपुणिमाचन्दो विअ पण्डुर-
परिकबीणो चिटूदि¹⁰ ।

उभो । परिकम्य¹¹ । जअटु जअटु महारओ¹² ।

राजा । वअस्स कधं पुणो वि विअकबणाए मिलिदो सि¹³ ।

विदूषकः । अज्ज विअकबणा मए सह संधिं कादुं आअदा¹⁴ । किदसं-
धीए ताए सह मन्नान्नास्स एत्तिआ वेला लग्गा¹⁵ ।

राजा । संधिकरणस्स किं फलं¹⁶ ।

विदूषकः । एसा अहिमदजणप्पेसिदलेहत्या जं विअकबणा आअदा¹⁷ ।

राजा । गन्यं सूचयित्वा¹⁸ । केर्दईकुसुमगन्यो विअ¹⁹ ।

6¹⁰ P एस. — T omits हंसो, P विअ. — CSTU मदं, W मयजलं. — C मुणा-
णं, P मुणालिया०, T विणालः. — W छ्व, T वि. — N मलिणो, S घम्ममि-
लाभमाणो. — COR दोभो, P दोवड, N नदिणदिओ, T दिभो. — S omits
विभ. — C विभलियं, PWNOR विभ-
लियं, SU तिलियं, T तुलिभकावो. —
C पभायं, P पहायं, N प्पहादं, SU
पहादसमभयुं, T पभादसमभयुं. — C
अप्पुरपरिकबायो, S परिकबामो, TU प-
रिकबामो. — STU चिटूद.

6¹¹ C तत उभे, PNOR उभे. — C परिक-
मतः, PW परि० उणहत्य छ.

6¹² O जअटु once only, R जअ once only,
SU जेटु once only, T जेटु ३.

6¹³ C राजा । को सि instead of this sen-
tence. — P omits राजा. — U भो
वशस्स. — PSU कहं, WN कहिं, T

कह. — PN पुण, S उण, U पुण. —
PWNSTU omit वि. — N मौलदो.

6¹⁴ CORSTU omit अज्ज. — STU omit
सह. — N कादुकामा. — CW गदा.

6¹⁵ OR किभं. — CO समं तोए, PN
इमौए, W एदाए, R तोए समं मंतंस्स. —
C मं मम. — W एदा. — ST गआ,
U गदा.

6¹⁶ C राजा तं वक्तीति. — W कारणस्स,
N कलणास्स, T कलणास्स.

6¹⁷ N omits. — CSTU भिः. — CW
पेसिदा०, OR पेसिआ०, ST पेसिभ०.
— R omits छं वि०. — C वियक्ष. —
Here ends fol. 2; fol. 3 is wanting;
fol. 4 begins विझोए see ii. 9०. —
W वियक्षणगदा.

6¹⁸ N omits, STU omit गं सू०.

6¹⁹ POSU केभई०, N केभइ०, T केभर०. —
N adds आभछदि, OR आभादि.

विचक्षणा । केर्दईदललेहो एसो मह हत्ये²⁰ ।

राणा । महुसमए कधं केर्दईकुसुमं²¹ ।

विचक्षणा । भेरवाणन्ददिखमन्तप्पहावेण देवीए भवणुज्जाणे केर्दईल-
ट्रीए एङ्को दाव पसवो दंसिदो²² । तस्स दलसंपुडेहिं अज्ज हिन्दो-
लअप्पभञ्जणीए चतुत्थीए हरवक्ष्महा देवी देवीए अचिदा²³ । अखं
च दलसंपुडजुअलं उण कणिठृबहिणिआए कप्पूरमञ्जरीए पसादी-
किदं²⁴ । ताए वि एङ्केण दलसंपुडेण भअवदी गोरी जेव अचिदा²⁵ ।

अखं च²⁶

केर्दईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवणसोहिणा जं सिलोअजुअलेण लज्ज्ञाअं ॥ ७ ॥

6²⁰ P only Sanskrit. — N केर्दई°, OR
केर्द(O °अ°)ईकुसुमदललेहो ज्जेव्य, STU
केर्दईकुसुमलेहो. — NSTU omit एसो.
— W adds चिदुदि.

6²¹ P म° व हु कहिं, WOR म° किं. N म°
कुटो, STU कहं म°. — ST add वि.
— PORSU केर्दई°, N केर्दई°, T के-
अर°. — PW कुसमं, N °माई°.

6²² W °विश्वस° instead of °दिल्ल°, STU
omit. — P °तंतप्पभावेण, W °तंतप्प-
हाएण, OR °प्पहाएण. — NO देवी,
R देवै. — O भमणुज्जाणे. — PNOR
SU केर्दई°, W केर्दई°, T केर्दई°.
— P झो. — STU omit दाव. — P
एसवो, OR एसओ. — SU दंसिओ.

6²³ N तस्स वि, OR ताए; PN add तोए. —
PW दोहिं दल°. — N अज्जत्तए, ST
omit. — P हिंदोलण°, W हिंडोलयण-
भंजणी, N °लप्पवक्ष्माए, O हिंदोलण,
R हिंडोलण, S हिंदोलोजंपअट्टमाणाए,
T हिंदोलअंपउट्टमाणाए, U अंदोलिअमि

पअट्टमाणाए. — PWORT चउत्थीए,
N चउत्थ्यए, SU चउट्टहोए. — W
°बल्लहाए. — STU omit देवी. — W
देवैए देवै. — POR omit देवैए.

6²⁴ TU अ. — ORS °जुअं, SU केर्दईकुसु-
मसंपुडं, T केर्दकुसुमदलसंपुट°. — PW
पुण, STU omit. — N कणिठ्ठाए
बहिणीआए, ST °भदराओए, U °बहिणाओए.
— S पदसादी°. — PW °कदं.

6²⁵ PW NOR तोए, TU तस्स. — N omits
विश्वरपवण see ii. 14^b. — U omits
वि. — O भवअदी, SU °वर्दै. — OR
गोरि. — P घ्येव, W च्छेव, OR ज्जे-
व्य, STU omit.

7^a PWR केर्दई°, O केदद्वै°, T केर्दई°. —
WR कुसमं, ST कुसुमसंपुडं, S adds
ताए, TU तए. — P पाहुडं, OR पाहुअं तुअ.
— P सहोइ, W सहोए, STU समोवे.
— P जं कदं, WORSTU पेसिदं.

7^b P तं, T णं. — STU सुलोअ°. — PW
OR लंछिदं, T लंभिअं.

इति लेखमर्ययति¹

राजा । प्रसार्य वाचयति² ।

हंसिं कुङ्गुमपङ्गुपिञ्चरतणुं काऊण जं वच्चिओ

तव्मत्ता किल चक्कवाअघरिणी एस त्ति मणन्तओ ।

एअं तं मह दुङ्गुअं परिणां दुखाण सिक्खावणं

एङ्गत्थो वि ण जासि जेण विसअं दिट्ठित्तिहाअस्स वि ॥ ८ ॥

द्विस्त्रिवांचयित्वा³ । एदाइं ताइं सवणरसाअणाइं अक्खराइं⁴ ।

विचक्षणा । दुटिओ उण मए पिअसहीए अवत्याणिवेदओ कदुअ
सिलोओ लिहिदो एत्य⁵ ।

राजा । वाचयति⁶ ।

सह दिअहणिसाहिं दीहरा सासदरडा

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह सुहअ विओए तीअ उद्धिम्बिरीए

सह अ तगुलआए दुब्ला जीविआसा ॥ ९ ॥

विचक्षणा । एत्य ज्जेव एदाए अवत्याए मह महल्लबहिणिआए सुल-

7^a W लेखं समर्ययति.

8^a T एताइं — STU omit ताइं. — PW

OR मभणरसाअणक्खराइं.

7^b STU राजा यहीत्वोद्देष्य वाचयति.

8^b POR दुदोओ, W दुविउ, T उदोवो. —

SU मए उण. — P कदुय. — W सि-

च्छिदो.

लउ, SU सुलोओ. — W लिहिदा.

8^c SU भट्टा, T लभटा. — W घरणी, R

9^a S एसह. — W दिवस्स. — T दिहणी-

चक्कवालचरिणि. — S एसे.

सास. O दंडो, S सा.

8^d MSS. एदं, S तं एदं. — T मम. — PW

9^b OS बलरहि, T मणीवलयेहि.

OR दुङ्गुइं, S दुङ्गुअं. — PORSTU

णाइं, W णिअं. — S वअं, TU पअं.

9^c ORSU सुहअ तुह. — PW विउए. —

8^e OR विसए. — PW दिट्ठौ. — P म-

C तोइ, WSU तोए, T तिए. — C

हायस्स but below तिहागस्स, W त-

उछंवरीए, P विंवरीए, W उच्चिंविरीए,

हायस्स, OR तिहाआण (R ण), S

O उच्चिंविरीए corrected to उच्चेइंरोए,

तिआअस्स, T भागस्स, U भाअस्स.

R उच्चिंवरीए, SU उतमिरोए, T उतमलोए.

8^f W राजा द्विस्त्रि वाचयता विदूषकः, O रा-

जा द्वि, STU इति द्वि वाचयति.

9^d CPWORTU लदाय. — CPWORT

जीविदासा.

कवणाए ओलग्गाविआए भविअ सिलीओ किदो तं महाराओ
सुणोदु^१।

णीसासा हारलट्टीसरिसपसरणा चन्दणुच्चोडकारी

चरडो देहसु दाहो सुमरणासरणा हाससोहा मुहम्मि ।
अङ्गाणं परणुभावो दिअहससिकलाकोमलो किं च तीए

गिच्चं बाहप्पवाहा तुह मुहअ कए होन्ति कुल्लाहि तुल्ला ॥ १० ॥
रजा । निष्वस्य^२ । किं भणीअदि कइत्तणेण तुह जेटुबहिणिआ खु एसा^३ ।
विदृष्टकः । एसा विअकवणा महीदलसरस्सदी^४ । एदाए वि जेटुबहि-
णिआ तिहुवणासरस्सदी^५ । ता एदाहिं समं पाडिसिद्धिं ण करिस्सं^६ ।

9^a C वि^० पुनराह, POR वि^० विष्वस्य. —
WOR इह. — P घ्वेव, OR ज्जेव्व,
STU एव्व. — CPSTU omit एदाए.
— C वल्लहवहिणीयाए, P जिटुबहिणी-
याए, OR जेटुबहिं, STU वज्ञन्तरबहि-
णीआए (T ‘भद्रभणोए, U ‘बहिणीए).
— C ओलग्गाविया, P भोलग्गावियाए,
W उलग्गाविया, O उल्ल. — R उण्णाविभास,
S ओलग्गाविआ, T आदेसंकरणोए. — OR
हुविअ. — CW सिलोगो, STU सु^०. —
C कुटो, PWO कटो, SU कओ. — C
सुणोदु. P सुणोदु, W सुणोदु. — STU
सु^०म^०. — OR add पठति.

10^a S णीसासा. — C हारवल्लीसरिसपवणा,
W ‘जटोसरिसपसवणा, O ‘ससरिस’, SU
हारवल्ली^०. — C चंदणोच्चाट^०, P चंद-
णुच्चोड^०, ORSTU चंदणुच्चेभ^०. — STU
‘आरे.

10^b PO चंदो. — C सुमरणासरणा, W समर^०,
U सुमरविषयरणा.

10^c W ‘भाउ. — CP दिवस^०. — S ‘करा^०.
— WSU ‘कोमला. — W किं चि.

10^d C निभच्चा, P निभिच्चा, T णोव. —
C बाह्वाहा, P बाहच्चाहा. — R तभ.
— STU सु^० तुह. — CPWO कदे,
ST किए. — O हिंदोति. — W कु-
ल्लाह, OR कुल्लाभ.

10^e C निष्वस्याह, PW निःष्वस्य.
10^f CRT भणाह, PWOSU भखाह. — CP
कवितणो, W सुकवितणोण, OR सुकाइतणोण,
T कहितणोणावि; SU add वि. — OR
तुध. — C ‘बहिणीया, W ‘विहिणिया,
S ‘भद्राणी, TU जेतुा बहिणी. — COR
omit खु. — CPSTU सा.

10^g STU omit एसा. — COR महिभल^०,
PWSTU महीभल^०. — MSS. here
and in the following line ‘सरस्सहै’.

10^h S दाए, T एव्व एव्व एदाए. — CSTU
omit वि; W उण. — C ‘बहिणीया,
PW ‘बहिणी, STU ‘भद्राणी सुलकवणा.
— CPWR तिहुभण^०, O तिहुभणसर-
सह adds ति, R adds ति.

10ⁱ OR एआहिं, STU एदाए समं. — T ए-
हिं. — P ‘सिटु.

किं उण पिअवअस्स पुरदो मअणाअल्लां अन्नणो उइदेहिं अ-
क्खरेहिं णिवेदेमि॑।

विचक्षणा । पठ॑ । एदं सुणीअदि॑।

विदूषकः ।

परं जोणहा उणहा गरलसरिसो चन्दणरसो

खअक्खारो हारो खणिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

बरिट्रा जं दिट्रा कमलवअणा सा सुणअणा ॥ ११ ॥

राजा । वअस्स तुमं पि थोएण चन्दणसेण समालभणीओ सि॑ । ता
कधेहि तग्गटं कं पि वुत्तन्त॑ । अथ अन्नोउरं णइअ देवीए किं किटं
तिस्सा॑ ।

विदूषकः । विअक्खणे किं किट॑ ।

10^a CPW पुण. — C वयस्सस्स, P वस्सस्स,
WR वभस्स. — CSU omit पुरदो.
— C मयणालस्स अवत्यं, P मयणाल-
स्स, WOR मयणावत्यं (O त्यञ्च),
SU म॒ उहि॒सि॒अ. — C अप्पणो. —
CORT उचिदेहिं, P उचिदेहि, W उ-
चिदेहं. — C अक्खरेपंतीहिं णिवेदेहि, P
अक्खरेहिं अवत्यं किं पि णिवेदयेमि.

10^b,^c U omits, C राजा. — PW पठइ, RS
पठ. — P एद, ST एव्यं संपदं.

11^a ST वि॑ पठति, U विच॑ पठति. — T
वरं. — W omits उणहा.

11^b CPW खरं खारो, ORST खद॑, U घद॑.

11^c C मुलाणा. — OR जलदि. — CP व.
— CPWORT लदा.

11^d C गदा दिठिठाणं सरससमहोजङ्गतण्युए.
— STU तणिट्रा जं दिट्रा क० दीहण-
अणा.

11^e C राजा तमाह. — OR यं instead of
वअस्स. — PW ता तुमं, OR तुमं. —
ST वि. — C य त्योवेण, W थोवेण,
TU थोयेण, S omits. — WOR र-
सेण य. — CW समालिहिज्जसि, P
लहिज्जसि, OR लहिससि, S लंभणि-
ज्जो सि, T समलंभणीज्जो सि, U लि-
त्तो सि.

11^f CW कहसु, P काधसि, O कहेहि. RSTU
कहेहि. — C तग्गतं, O तगादे, STU
तग्गां. — CPWORSU किं. — STU
वि. — C वितं, PW वत्तं, T उत्तंतं.

11^g P अज्ज, SU अह, T अह अ. — CW
अंतेउरे. — C तौए देवोए. — CPR
कदं, O कदे. — C सुंदरोए, SU
तिस्स.

11^h PU omit. — C विद॑ विचक्षणामाह।
वि॑ कधहि किं. — COR कदं. —

विचक्षणा । देव मञ्जिदा टिक्किदा भूसिदा तोसिदा अ॑ ।

राजा । कधं विअ॑ ।

विचक्षणा ।

घणमुवट्टिअमङ्गं कुङ्कुमरसपङ्कपिञ्चरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरूबं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीर्जुअं चलणा से लभिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छरणीलं पट्टुसुअजुअलअं णिअत्या सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देवो
विचारेदि.

11^a C विचक्षणा राजानमाह. — WS omit
देव; OR देव, T देश. — CPWOR
मंडिदा, T मंजिदा टिक्किदा भूसिदा. —
P omits तोसिदा; S दो, U दोसिदा.
— C omits अ.

11^b C राजा तामाह. — CP कयं, STU कहं.
— P omits विअ; W वियक्षणे.

12^a W omits विच. — P च्छट्टिदं, W
च्छट्टिदं, O च्छदिदं, R च्छदिदं, S
खणमुञ्जतिअं, U च्छतिदं. — CSU
omit पंक. — S पंकिलंकिदं, T पं
किले, U पंगिदंकिदं. — CS तिस्सा.

12^b C धयेति श्रुत्वा राजाह. — T उञ्जलं
किदं. — C कुडं, P फुटं, OR परं, T
युडं. — U दा. — C कंचणमियबालि-

यारूपं, PW कंचणमयबालियारूबं, OR
मअवालिआतंरूबं, U रूबं. — Read
कञ्चणबालउल्लिभारूबं?

13^a C युयं, T मरगअरंजोरेहिं. — WORSTU
चरणा. — PT लभिआ. — CSTU क-
असीहिं, P वेयंसीहि, OR वअस्साहिं.
13^b SU पंकज. — C भमलमालाहिं, WOR
मालाए.

14^a C पुनविचक्षणा । रायसूयं. — WS पिण्ठं.
— P जयलक. — C णियछा, PSTU
पिण्डा, OR णिवसिआ.

14^b CPWOR कभलौए, S ता राजकेलि, T
कदलौए, U राअकेलि. — W कंदलया,
SU कदलौ, T कंदलि. — SU omit
ता. — CPWOR खरपवणा. — OR
पलोल्लिअं, N begins here again
ल्लोलिअगिमदला. — U adds सा.

विचक्षणा ।

तीए णिअम्बफलए णिवेसिआ पोम्मराअमणिकच्ची ।

राजा ।

कच्चणसेलसिलाए ता बरही काखिओ णाटूं ॥ १५ ॥

विचक्षणा ।

दिखा वलआवलीउ करकमलपओटुणालजुअलमि ।

राजा ।

ता भणह किं ण रेहइ विवरीअं मअणतोणीर ॥ १६ ॥

विचक्षणा ।

कणदमि तीअ ठविओ छमासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुँ वि सवणेसुं णिवेसिअं रअणकुरडलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्षेहि चङ्गमिओ ॥ १८ ॥

15^a C पुनर्विचक्षणा. — P ताए. — N णि-
अंबलफः. — C फलहे. — N णिएसिआ.
— CN पम्मः, PORSTU पंचः, W
पोमः.

15^b CW बं ता, PWN बरही, STU बहि-
गो. — NRS णच्चे, O णच्चे.

16^a C पुनर्विचक्षणा. — P दिखायो रयणवल-
यावलीओ तिस्सा पउट्टदंडेसु. — CW ब-
लयालीओ (W लिउ), NOR आवलि-
ओ, S आवरओ, T वलिआवलीओ, U
लीओ. — COR पउटु, W पउठः.

16^b C भरियं तूणीरजुथलं सरेहिं ता मणायदेव-
स्स ॥ १६ ॥ त भणह..., P ता भा-
मियमयणसरा द्विट्टा सुतोणीरबंधन्त्युया, ST
ता भाविअभणसराहिंडिभतूणीरबद्धमुआ,
U ता भाविअभणसराप्रभिभतूणीरबद्धमु-

जा. — WN भण. — W किं न हि,
N किं णु हु. — C सोहव, N रेहइ
विपरोअं, O तिवरोअं. — NR तूणीरं,
O तूणीरं.

17^a CWNORST तोए, U ए. — W ठवि-
दो, N ठविदा, T टाविझो. — C स-
म्मासियः, W छमासयः, N छमासिअं.
17^b STU ता से. — C मुहइंदुं, W चंदं-
— C तारिया.

18^a N विदू. — C उभयेसुं, P उभएसु, W
उहएस, N उहए, OR शु, S अह दोसुं,
T विहवेसुं, U अवहेसु. — CSTU
omit वि. — N कंणेसु, T सवणेसु. —
C णिवेसिदं रयणकुंडलं तोए. — W कुं-
डलु. — T जुझलं से.

18^b W तो. — WNRU भम्मह. — CNORS

विचक्षणा ।

जच्छणजणिअपसाहणाइँ तीए कआइँ णअणाइँ ।

राजा ।

ता उप्पिउ णवकुवलअसिलीमुहो पञ्चबाणसस ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिडाललेहगसङ्गिणी रडआ ।

राजा ।

ता ससिविष्वसोवरि बट्टइ मञ्चाउ साळ्हो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुञ्जां ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विभ, STU omit
वि. — CWNORT चक्षेहिं. — CW

मिदो, N मिल, T चकलीओ.

19^a C अङ्गजणयपसाहणाइ. P जच्छणजणिअपसाहणानि, OR
जणिद, SU अच्छंजणजणिअपसाहणाम-
याहरिणो, T अच्छंजणजणिअपसाहणामण्हारि-
णो. — C जायाइ तौए, P जायाइ तौय,
N जाअंइ तौए. — STU omit का.

19^b NOR omit ता. — C उप्पिय, P उ-
प्पिति, WO उप्पणे, N उप्पुखिआ, R
उप्पणे, STU कुप्पइ. — C णवकुलय-
सिलोमुहमुह, P णच्छकुवलयसिलोमुह, W
णयकुवलयसिलिमुह, NOR मुह, U ण-
वकुलआ.

20 U omits.

20^a C कुंडिला, P कुटिला, T कुडिलाभलआ-
ण. — C णिहाल, PW ललाड, T

णिललेहगसंगोणो. — WOR ‘लोलमा’,
N ‘फलआण’. — W रद्धया.

20^b C तं. — O बट्टइ, ST चिट्टइ. — CO
मञ्चाउ, P वञ्चाउ, N omits; S मञ्चाउ,
T मन्चहिणो. — NOR कसणसारंगो.

21^a N omits विच. — CORTU ‘णअणाए,
W घणसारमंजरीए, N ‘णआणाए, S ‘ता-
रभणा. — C फुल्लेहिं रंबिओ, P ‘सुमुच्च-
ईउ, W रुढकुसुमुच्चउ, N ‘कुसुमुक्करो,
OR णिगूठकुसुमोच्चओ, S गुमिभकुसुम-
चिदो, TU गम्बकुसुमंचिदो. — P वि-
उर, O चिठुर, NSTU चित्तर.

21^b CN ‘जुञ्ज, O ‘जुञ्जु. SU ‘जुञ्जं. — C
विय, P ब, W बं, NOR omit; T तं.
— CPN दंसिअं ए, W दंसिदं ए, OR
पंसिअं ए, TU दंसिदं.

22 T omits.

22^a PS इ. — CPNORSU देवोए, W

राजा ।

ता केलिकाणणमही विभूसिआ सुरहिलच्छीए ॥ २२ ॥
विदूषकः । देव इदं परमत्यं शिवेदीअदि' ।

जिस्सा दिट्ठी सरलधबला कज्जलं तीअ जोगं
जा वित्तियस्त्यणकलसिणी रेहए तीअ हारो ।
चक्काआरे रमणफलए को वि कच्चीमरट्टो
जिस्सा तिस्सा पुणु अ भणिमो भूमणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधय¹ ।

तिवलिवलिअणाहीबाहुमूलेसु लगं
थणकलसणिअम्बाडब्बरेसूससनं ।
जलणिविडमिमीए लएहअं एहाणपोत्रं
पिसुणइ तशुलट्टीलङ्गिमं चङ्गिमं च ॥ २४ ॥

देवोह्. — C जहित्यं, P जहित्यय, W जहित्य, N जहित्यप्पसा, R प-साअयेहि, SU पसाहणपसाहिआ. — C NOSU कुमारो. — SU add सा.

22^b S विभूसिआ, U विभूसिदा. — C 'तडी-णं, S सुरभि', U कुसुमलच्छीए.

22^c C विदूषको राजानमाह, WS विच्छणा. — SU omit देव. — COR एदं, U इमं. — C परत्य. — P शिवेदियदि, WOR विश्वेअदि, N विणविअदि, STU शिवेदेमि.

23^a C जासा, OR जेस्सा, S जाए, U जस्सा. — COR सञ्जलधबला, P सरवा, WTU तरल. — CW तोहू, STU तोए.

23^b C कठिच्छायणकलसिणी, W विछिच्चं, N वित्तियस्त्यणअलससिरो, SU 'अलसिणी'. — C सोहए, N सोअए, T रोहए. — CW तोहू, SU तोए, T तिए होरो.

23^c STU 'फलहे, N बहुष-फलए, STU 'फलओ. — W रमट्टो, O कंचोरट्टो.

23^d CNSU जस्सा. — U तस्सा. — CPOR पुण, NSU उण. — CW परणिमो, P पत्तणिमो, N पि भणिमो. — C छ, PN अ, SU वा.

23^e C राजा कर्पूरमंजरोमनुसंधायाह. — NS omit पुनस्.

24^a N 'लिअ', ORS 'वलअ', U 'वणअ'. — W 'मूलंमि'.

24^b C घण. — NST 'अलसा'. — T 'ण-अंबाटुंबरे. — W 'रेसूससंभं, N 'रेसूच्छय-संत, OR 'रेसूस्सं, S 'संति, T 'ऊसंतं.

24^c P 'णिवड', TU 'णिविड'. — STU 'मसौए. — W गणहयै, OR सणहअं, SU तखअं, T सौदसब्बालं. — ORSTU 'वत्यं'.

24^d CPWNOR पिसुणदि. — WORT 'ल-

विद्वषकः । सक्रोधमिव¹ । भी मए सब्बालंकारालंकिदा वस्तिदा² । तुमं उण
जलविलुत्पसाहणं जेव मुमरसि³ । ता किं ण मुदं देवेण⁴ ।
णिसगगचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूमणेहिं ।
मणीण जचाण वि हीरण्हिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥
राजा ।

मुद्धाण णाम हिअआइ हरन्ति हना
णेव च्छकम्मणगुणेण णिअच्छिणीओ ।
छेआ पुणो पअइचङ्गिमभावणिज्ञा
दक्खारसो ण महरिज्ञइ सक्कराए ॥ २६ ॥
विचक्षणा । जधा देवेण आदिटुं¹ ।
थोराणं उणआणं कणकलिआलझीणं अच्छीणं वा

छौं, U जाटुं० — COR चंगिमं लं-
गिमं च, P चंगीमत्तं लहुत्तं, N लंगिमं
चंगिमं च, SU लंगिमं तुगिमं च, T
लंगिमं तुंगिमं च.

24¹ T omits विदू०. — C सक्रोधमाह.
24² T भी वञ्चस्स. — STU मए सा तरटु०.
— C सब्बालंकिदा, P सच्चालंकिदा, W
सच्चालंकिदा, N सच्चालंकारसहिदा, OR
सच्चाभरणालंकिदा. — W विशिदा.
24³ N तुअं. — CPW पुण. — C लुत्तसो-
हणा, P गष्ठाणविलुत्तपसाहिणां. S लुलिभयं,
T जलुलिभपसाहा, U लुलिआ०. —
CW ज्जेव, P घ्येव, NR जेव्य, O ज्जे-
व्य, S omits; TU एव्य. — W सम-
रिसि, N मुमरसि; P adds से.

24⁴ T सुणिदं.
25^o N रिगसगांगंसं फि. — MSS. औलदि.
25^b N मणीण मुत्ताण. — P एहि, W वि
कंचयोण, N विहूसणेहिं, OR वही०, STU

वि हीरण्हिं. — CWSU विभूसणे, R
विदूसस्से, T विदूसणे. — CN लग्गदि,
W लब्धदि, OR सज्जदि, T लंभइ०. —
N लल्लो०.

26^a C राजाह, U omits राजा. — P मुठाण.
— CPWOR आइ०, N हिंभक्षांइ०. —
N णिहंति, STU हरंतु०.

26^b C नेवत्य०. — PWN कप्पण्य०. — T
उणेण.

26^c T छेला०. — STU उणो०. — N पकिट०,
STU पकिदि०. — CU चंगम०, — N
हावणिज्ञा, S छावणिज्ञा.

26^d CNOR रिज्जदि, PW रज्जदि. — T
सखरोहिं.

26^e STU जह०. — C निहिक०, PNOR देचे-
णादि०, W दिटुं०.

27^a CW थोयाणं. — MSS. आण. — MSS.
लंघोण (P लंबोण). — MSS. अच्छोण.
— N व, O च; R क०.

भूचन्दस्स मुहस्स कन्निसरिआसोत्तस्स गत्तस्स अ ।
 को गोवच्छकलाइ किज्जाइ गुणो जं तं पि सदं पिअं
 सुब्रन्तं सुण तत्य कारणमिणं छढीअ का खरडणा ॥ २७ ॥
 राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि^१ ।
 किं कज्जं कित्तिमेणं विअणविहणा सो णडीणं विडम्बो
 तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।
 जसिं सद्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो
 तसिं णेच्छन्ति काले परमसुहअरे किं पि गोवच्छलच्छिं ॥ २८ ॥
 विचक्षणा । देव इदं वित्तवीअदि^१ । ण केवलं देवीए णिओएण ताए

27^b SU किंति०. — O ‘ओत्तस्स. — CW
गत्तस्स वि, S आ.

बोजसि, WOR सिक्खवो०, N सिक्खावि०,
S सुसि०.

27^c C गोवत्थकलाहि, NORSU ‘लाए, T ‘ला-
स. — C किज्जादि, P किज्जाद्, WOR
कोरदि, N करिआदि, T कज्जाद्. — ST
वि. — O सच्च पिअं.

28^a CS कत्तिमेणं, NOT ‘मेण, U ‘माणं. —
P विरयण०. — N विलंबो०.

27^d CN सच्चन्तं, P सच्चन्तं, W सुच्चवं, OR
संजुत्तं, SU गोवच्छं, T बोचंतं. — COR
पुण, NST सुणु, U किल. — C तस्स.
— P कारणमिट, WSTU ‘णमिणं, N
‘णमिमा, STU काल०. — C छढीइ,
PW छढीइ, SU छढीए. — C
खंडला.

28^b CPW जं चंगं तं, O जं चंगं तं जं. —
WNOR णिसमां. — R omits ‘मणा०.
— CT सौमंतणोओ, W तेणोड.

27¹ CPSTU omit राजा. — WN omit
अवि अ. — CP सुप्पञ्जल, WOR सुप्पि-
ञ्जल, N सुप्पञ्जल, STU सुप्पञ्ज. — C
STU कहंञ्जल, OR कपिञ्जल. — STU
omit एस. — C तक्खवीयसे, P सिक्ख-

28¹ T स जसिं. — W सच्चवच्चंगो०. — C
‘गणा, STU वसइ गुणगणो (T ‘अणो०).
— CPWNOR दंभोअलंभो, T ‘लंबो०.

28² P नेत्यंति, S गोवच्छकले०. — C ‘सुहपरे०.
— S का०. — ST वि०. — N गोपण०.
— T ‘लछो०.

28¹ CPSTU omit विचक्षणा. — C किं चि
देव, P किं च देव, W omits देव; STU
असं च देव. — C अदं परमत्यं, P इदं
च. N शं च, O शं, R शं. — C
निवेदीयदि, O विणाविअदि०

अणुगद म्हि॑ । तारामेत्तीए वि सहित्तराणं पत्ता कप्पूरमज्जरीए॑ । तेण
तक्कज्जसज्जा अहं पुणो ओलग्गाविआ भविस्सं॑ ।

तिस्सा तावपरिक्खणाअ णिहिओ हत्थो अणुच्छङ्गओ
दाहुडामरिओ सहीहि बहुसो हेलाइ कट्टिज्जाइ॑ ।
किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं
हत्थच्छत्तरिणिवारिएन्दुकिरणा बोलेइ सा जामिणिं॑ ॥ २७ ॥
कज्जसेसं कविज्जलो णिवेदइस्सदि॑ । तं च तथा कादवं॑ ।
इति परिक्षम्य निष्क्रामति॑
राजा । वअस्स किं उण तं कज्जसेसं॑ ।

28^a C देवीनौसेणा, PW देवीणियमेण, OR देवीए वअणेणा णिअमेणा, S देवीए णिधीएण, T देवीअखाए, U देवीए विभोएण. — CWNOR तिस्सा, P तस्सा.

28^b P तारामेलाए, W तारयमित्तोए, N ओ-तिए. — P तोए वि, N उण वि, OR उण, TU omit वि. — C हसित्तराण, TU पिभसहि॑. — W उवगदा. — OR omit कप्पूर०.

28^c C omits तेण; U देण अ. — CT ओ-स-ज्जाहं. — PN पुणो वि, SU omit; T उण. — C औलग्गविया, PW उलग्गा०, S औलंगआ. — P हविस्सं पुणो सुणेदु, N भविभ णिवेदइस्सं, OR भविभ भणिस्सं, S भणिस्सं.

29^a N सःसा. — NOR दाव०, STU दाह०. — CT एरिक्खणाअ, P णाह०, O णा-स्य, R णत्थ. — C णिहिओ, P ति-हिदो, WNORSTU णिहिदो. — C त्थण०, SU तण०. — CPWT त्थंगदो, NORSU च्छंगदो.

29^b NOR डहु०, T डाउ०. — COR ड्हाम०

रिदो, P ओहमरिदो, W ओमरिदो, N ओपकिदो. — C सदीहि, POR स-हीहि॑. — C हेलाई॑, P हेलाई॑, NSU हेलाए, T हेलाअ॒. — C कठिज्जाए, P कट्टिज्जाए, WN ओदि, OR कठिज्जादि.

29^c TU देणावि. — N णिसामअ omits गिरं. — CP संतोसवित्तासणि, W संसो-सणं तासणि॑, N संतोसविद्वेसिणी॑, S सं-तोसणं तासहं, T संतोसिणी॑ ता.

29^d C ओरिदिंदु०, P ओरेदंदु०, WNRU ओरिदिंदु०, OT ओरिदेदु०. — PORTU बोलेइ॑, N दोल्लेह॑. — C जामिणि॑, W जामिणि॑.

29^e C अथ तक्कज्जसेसं, P अणं च का०. — PWOR कविज्जलओ, STU काहंज्जलो. — C णिवेदइस्सदि॑, N णिवेदस्सदि॑.

29^f P omits. — N इदं च, S तं एव्व. — C देवेण कट्टब्बं, WOR तए का०, N देवेण तथा का०, SU तह का०, T तहा का०.

29^g C एरिक्षम्य निष्क्रांता विच्छणा, N ओ-मति॑, ST ओक्रांता॑.

29^h CPW राजा सरभसमुपसृत्य विदूषकं प्रति॑

विदूषकः । अज्ज हिन्दोलअचदुत्यो⁵ । तहिं देवीए पुरदो कप्पूरमञ्जरी हिन्दोलए आरोविदवा⁶ । ता मरगटपुञ्जटिदेण देवेण कप्पूरमञ्जरी हिन्दोलअन्नी दद्वा⁷ । एदं तं कज्जसेसं⁸ ।

राजा । विचिन्त्य⁹ । ता अदिणिउणा वि छलिदा देवी¹⁰ ।

विदूषकः । पाइदा जुखमञ्जारिआ कञ्जिअं दुङ्गं ति तङ्केमि¹¹ ।

राजा । को असो तुम्हाहिंतो मह कज्जसज्जो¹² । को असो चन्दाहिं- तो समुद्रवडुणविअडौ¹³ ।

इति परिग्राम्य कदलौनांगप्रवेशं नाटयतः¹⁴

(C प्रत्याह, P omits चिं प्रति). — CWSU omit वभस्स; P भो वयस्स. — CPO पुण. — U omits तं. — C तङ्कज्जस्स सेसं.

29⁵ C भो अज्ज. — CW °चउत्योए, P हिं- डोलणचउत्यो, NR हिंदोलचउत्यो, O हिं- दोलणचउत्यो, S °चउहृहि ति, T हिं- दोलचउहृसौ, U हिंदोलचउहृहि ति. — C adds गोरे अच्चवद्या.

29⁶ C तदो, P तेहि, OR तत्य, STU omit. — C omits देवीए; P देवीए गोरे, W गोरि कदुअ देवीए, N देविए. — CPW NOR omit पुरदो. — P omits कप्पू. — P हिंडोलए, O हिंडोलअं, RU हिंडो- लअं, T हिंदोलअं. — P आरोविदत्या, W आरोइदव्या, N आरोहिदव्या, T आ- रोपइदव्या, U आरोपिदव्या.

29⁷ CWNRU मरगअं, P मरमयं, O मरगयं, S मरगआं, T मरअजं. — P °पुञ्जेटु- दिण, W °पुञ्जटुदेण ज्जेब, N °पुञ्जटिं- देण. — S omits देवेण. — P हिंडो- लयं, W हिंदोवालयंतो, NS हिंदोलंतो, OR हिंदोलए हिंदोलंतो. — P दट्टव्य.

29⁸ OR omit, N omits राजा.

29¹⁰ PSTU omit ता. — CPWNST अहं, U गढ़ं. — U omits चिं. — SU दे- छं. — W छलिदा सा, T चलिआ, U छलिआ.

29¹¹ WNO omit विदूं; R विहृं. — W NORS पाइआ, T विदूं ता भइणिउणा वि देवी वंचिआ पाइदा. — C जुखं- जरो, P °मंजरो, W जुखमञ्जारिआ, ST जिख०, U जिज्जमाउज्जारिआ. — CPW NSTU omit कंजिअं. — CPWNS तङ्कं, R तङ्केमि.

29¹² C राजाहृ, W विदूषकं प्रति instead of राजा. — CW वयस्स को, S को उणा. — C तुहाहिता, P तुमाहितो, OR °हितो, T तुम्हाहिंदो. — C अहृ, W मे, TU कज्जसज्जो (T °सेवो) अह्माणं.

29¹³ OR जदो को. — ST चंदाहिंदो, U चंदादो. — C °बळ्यो तिगिहको, P °बळ्य- णतिचिठो, W °घटुणातणिठो, N °बळ्यो दिल्लो, O °बळ्यणाणिठो but या is in the margin corrected to येदि; R °बळ्याणाणिठो, T °घटुणविअटो.

29¹⁴ C परिग्राम्य कदलौनां गहप्रवेशं. — N प्र- वेशे. — WT नाटयति.

विद्वषकः । इअं उतुङ्गा फलिहमणिवेदिआ¹⁵ । ता इध उवविसदु व-
आसो¹⁶ ।

राजा तथा करोति¹⁷

विद्वषकः । हस्तमुद्यम्य¹⁸ । भो दीसदु पुखिमाचन्दो¹⁹ ।

राजा । विलोक्य²⁰ । अहो दोलाहिरुढाए मह वल्लहाए वअणं पुखिमा-
चन्दो त्रि णिहिसदि²¹ । सम्यगवलोक्य²² ।

विच्छान्नो णअररमणीमराडलस्साणणाइं

विच्छोलन्नो गअणकुहरं कन्निजोणहाजलेण ।

पेच्छन्नीणं हिअअणिहिअं णिहलन्नो अ द्यं

दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ ३० ॥

अवि अ¹ ।

29¹⁵ P जोगा इयमुत्तंगा, ORT omit इअं. — W अच्छुतमा, N उत्तंग, OR जुगा अ-
च्छुतंग, ST तुंग, U omits. — C फ-
लिकमणिवेदिका, P फलहं, NTU फलि-
अं, O फडिअ in the margin cor-
rected to फलहं, S फलअ. — U
बेदो.

29¹⁶ STU omit ता. — CPWNOR इह,
STU एत्य. — CP महाराओ, NOR
पिअवअस्सो.

29¹⁷ STU तथा कुहतः.

29¹⁸ T हस्तमुहिश्य. — C adds वक्ति.

29¹⁹ C भो वयस्स, S भो भो, T एसो. —
CN दीसदि, STU दीसह. — CW
इंदो, PNOR अंदो.

29²⁰ C वि॒ स्वगतं चितयति, PW वि॑ स्वगतं.

29²¹ CW अह, P अज्ज, NO अए, R आए,
S तोए. — CPT दोलाधि॑, WNOR

दोलारू॑, SU डोलाहिरुढाए कर्पूरमञ्जरोए.
T मह कप्यूरमञ्जरोए. — C इंदु, P
चंदं, W इंद, N अंदो. — P ति, N
omits. — C निहिसोयदि, N णिदि-
स्सादि, S णिवेदीअदि, T णिहिसति,
U णिहैसह.

29²² C सम्स्तमवलोक्य प्रकाशं वक्ति, PNO
समंतादवलोक्य. — P adds प्रकाशं.

30^a U विच्छाणांतो. — W नयारमणीमेंडलसा॑,
O अरमणि॑, R omits णाभर॑—अ
द्यं.

30^b C विछालंतो, P वित्योलंतो, W विछा-
लिंतो, N षछालंतो, U विच्छेलंतो. —
T कुहलं. — P जलेण, N उलेण.

30^c P पित्यतोणं, STU पेच्छताणं. — MSS.
णिहिदं. — T णिहैलं रुक्षद्यं.

30^d SU डोला॑. — U असरस॑. — S अर-
ला. — W दीसदे. — P ण स.

उच्चेहिं चामरेहिं धवलधअवडाडम्बरिल्लावलीहिं

घरटाहिं विन्दुरिल्लासुरतरुणिविमाणाखुसारं लहनी ।

पाआरं लङ्घअन्ती कुणाइ अवसा उखमन्ती खमन्ती

एन्ती जन्ती अ दोला जणमणहरणं बुडुखुबुडुणेहिं ॥ ३१ ॥

अवि अ^१ ।

रणनामणिणेउरं द्वाणद्वाणनाहारच्छडं

कणक्कणिअकिङ्गणीमुहलमेहलाडम्बरं ।

विलोलवलआवलीजणिअमञ्जुसिज्ञारवं

ण कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विद्रूपकः । भो सुत्तआरो तुमं^१ । अहं उण वित्तिआरो भविअ वित्यरेण
वसेमि^१ ।

31^a P गोपुरेहिं, W गोउरेहिं instead of चामरेहिं. — WO धुअधवलवडा०, R कअधवलवडा०, S धधपहा०, T पटा०, U पडा०. — C ढवरोल्लासलीहिं, SU ढ-बरिल्लं चलेहिं, T ढंवरच्छंचलेहिं.

31^b C वटरिल्ला०, PW विदुरिल्ला०, N बिंदुरिल्ला०, ST वित्यरिल्ला०, U पत्यरिल्ला०. — C णाणुहारं, P णाणुरुवं, N णाणुआरे, OR णाणुरुभं. — N वहंती.

31^c CPWOR कुणदि, N द्वी. — COR व-सादुख्षं. — T omits गमंती.

31^d CP तोए दोला सलीलं (C ला०), W जंतो दोला सलीलं, OR एंतो दोला सलीलं, ST अंतो०. — SU दोला०. — P जणामणा०. — S हरणो०. — C वटणव्वटणेहिं, P कडुणुकडुणेहिं, W बुडुणुबुडुणेहिं, N बु-डुणुकडुणोहिं, OR कंसणुकंसणेहिं, S बहु०, T बुडुणु-उडुणेहिं, U पुह०.

32^a N णोपुरं. — C रणन्ज्ञानतहारच्छटं, P र-

णद्वाणंतहारत्प्यणं, R द्वाणंत०. — N छदं, T ज्ञाडं.

32^b C द्वाणद्वाणिरं, P रणन्ज्ञाणिरं, W कण-क्कणिदं, N द्वणक्कणित०, O द्वाणद्वाणिदं, R द्वकलक्कणिदं, SU द्वाणंद्वाणिदं, T द्वाणन्ज्ञाणिहं. — C मुहलमेहडा०, WO RU मुहर, N महुरं.

32^c U विलोलमणिआवलो०. — C वणिदं, PWNOR जणिदं.

32^d STU ण कस्स खु मणोहरं. — CP मुहैइ, WSTU मुहोए. — P हिंडो०.

32^e C विदू० । राजानमाह०. — STU भो व-अस्स. — P कारो, T अरो. — W तुवं.

32^f P अम्ह०. — CU पुण, P पुख०. — P कारो, N वित्यरआरो, S पुत्ति०, T उत्ति०, U दुत्ति०. — C विछारिय, PS वित्यारिभ, N वित्यरइःसं, TU omit. — P वच-मि, N omits, STU वस्त्रइसं.

उवरिद्विअथणपभारचम्पिअं चलणपङ्कज्ञाण जुअं ।
हङ्कारइ ब्र मअणं रणनामणिणोउररवेण ॥ ३३ ॥
हिन्दोलणलीलाइअमुहलं रहचङ्कचङ्कलं रमणं ।
किलकिलइ ब्र सहरिसं मणिकच्चीकिङ्किणिरवेण ॥ ३४ ॥
तारन्दोलणहेलासरनासरिअच्छलेण से हारो ।
विकवरइ व कुसुमाउहणरवइणो किन्त्रिवल्लीओ ॥ ३५ ॥
संमुहपवणपणोक्षिअवरिज्जदरदाविआइँ अङ्गाइँ ।
हङ्कारिऊण मअणं पासम्मि णिवेसअन्ति ब्र ॥ ३६ ॥

33^a C राजाहृ, W राजा. — C °ठटिटन्यण-
भारचपियं, P चंपियं, N °त्यणप्पभारपो-
हिअं, R रविअं, S अणहारणमंतमञ्जाए,
T °अणभाराणमंतमञ्जाए, U °अणहारो-
णमंतमञ्जाए. — P वलणं, N चरणं,
OR °पंकजन्जुअं से, STU चरणकमलजुअं.
33^b CW विदूषकः. — CPO पुङ्कारइ, W पुङ्का-
रय, N छङ्कारइ, R फङ्कारइ, S छङ्किरिच्च, T
छङ्कारिच्चइ, U हङ्कारेइ. — T विभ, U
व. — N रत्तमणि. — P खोउरमि-
सेण, O मिसेण, R णिसेण, STU शो-
उरारावं.

34^a CW राजा, N अणं च, S अणं च वअंस,
T अवणं च, U अणं च before the
verse. — C हिंदोलयवरलोलालंपट, P
भंदोलणलोलचलणलंपट, WOR हिंदोलण-
लोलालणलंपट, N हिंदोलणलोलारंभल-
पटं, S लोलाए मुहूरं, U मुहूरं. — C
चङ्कचुलं, PWOR चङ्कचङ्कलं, N चङ्कारं,
T चङ्कसरिसं, U चङ्कचलं.

34^b C विदूः कलकलइ, W °किलिइ, S किलि-
किलिइ, U °लए. — P त्य, S प. —
S सरिसं corrected to सरिसरिसं. —

P °रावणं, W कंचमणि°, N मणिकंच-
णिकिणि°, O कंचोमणि°, S कलकंचो°,
T चलकवी°.

35^a CW राजा, T अवि अ before the verse.
— NOR^T दोलंदोलण°. — P °त्यलेण,
W °पसरियसरियाणिहेण, N °सरिआछलेण,
S °वसरंतसणच्छलेण, T °पसरतसरछलेण,
U °वसरंतसरच्छलेण. — C छारा, WOR
हारो से.

35^b CW विदूषकः. — P विङ्केरइ, W वि-
किङ्करइ, N विङ्किरइ, OR विङ्किरइ, S
विकोरइ, TU विकरइ. — CNORT छ,
S अह, U विभ. — P कुसुमाओहं,
W कुसुमाउहं, N कुसुमाजुहं, T उसु-
माउहं. — U °वरवज्ञाणो. — P कि-
त्यवल्लीओ, OR कित्तिवीजाइ.

36^a C राजा. — W समुपवण°. — N °प-
ललिलभ°, U °पवणोल्ललेलिभ°. — C °ब-
रिलदरिसावियाइ, SU °दलदंसिआइ (U
°दाइ), T °वरिवल्लदरदाविआइ. — SU
अंगाइ.

36^b CW विदूषकः. — C इङ्कारिद्वय, W इ-
ङ्कारित छ, N इङ्कारिनुण, T अङ्कारिम

ताइङ्गंजुअं गराडेसु बहलघुसिणेसु घडणलीलाहिं ।
 देइ व दोलन्दोलणेहोओ गणणकोडुण ॥ ३७ ॥
 णअणाइ पसइसरिसाइ इन्नति फुल्लाइ कोउहल्लेण ।
 अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्स ॥ ३८ ॥
 दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ ब्र ।
 पुटीअ वेणिदराडो वम्महचम्मट्टिआअन्तो ॥ ३९ ॥
 इअ एआइ विलासुज्जलाइ दोलापवञ्चचरिआइ ।
 कास्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU पासेसु. — W णिवेसि-
 यंति, U णिवेसिभंतीव.

37^a C ततो राजा, W राजा. — STU ता-
 ङ्गा. — TU °जुभलं. — T गंडनु. —
 CPS बहुजं. — CSTU °धुसुणेसु, N
 °धुसुणलीलाहि.

37^b C विद्वौ । दिव, NT देवै. — CNORT
 छ. — SU ढोलं. — C °लेहार, T
 °लेहा, U °लेहाओ. — CN गणणा०, W
 गगणा०, STU गञ्जणा०. — C °कुट्टेण, PN
 °कोडेण, O °कोट्टेण, R °को-ण, ST
 °कोडमि, U °कुहमि.

38^a CW राजा. — PWNOR गञ्जणाह०. —
 C पसरिसरिकाइ, PWNOR °साह०, N प-
 साह०, SU पसरि०, T °सरिक्काह०. — P
 omits इन्नति. — CPWNOR फुल्लाह०, T
 फुला. — C कोट्टिल्लेण, WOR कोटु०.

38^b CW विदूषक०. — CP उप्पन्ति, W अ-
 प्पन्ति, N उप्पन्तिति, STU उप्पत्तो. —
 CPWNOR छ, ST विभ, U पिभ. —
 C कुलदल०, PW °सिलिमुहे, N °मुहं,
 STU कुवलअसिलोमुहाणं भणंगस्स.

39^a CW राजा. — SU ढोला०. — P बि-
 त्येउ, N °सविच्छेओ. — CPN कहिं,
 R कइ०. — ORT त्ति. — CPNOR
 होउ, W होहद०, S होदु, TU होइ०. —
 C इन्नति, P इति, NORS इत्ति. — C
 पयडह०, N पटह०, T पहरह०, U पबह०.

39^b CW विदूषक०. — C पुदठोह०, P पिटाय,
 W पिट्टिमि, N पुछोअ०, OR पुट्टिमि, SU
 पुट्टोए०, T पुटे वेणो०. — NO मम्मह०,
 R मम्मठिभाक्षंतो, N °चम्मेठिं०, T °च-
 म्मलठिं०, U °चंमंठिं०.

40^a CW राजा. — N omits इभ; S इह०.
 — C याह०, P यथा, W यसाह०, N य-
 आइ०, S यआए, TU यदाए०. — O वि-
 लासो०. — C °लाह०, STU °लाह०. —
 SU ढोला०. — N °प्पंच०, OR °प्पंच०,
 T °प्पंच०. — STU °चरिदाह०.

40^b CW विदूषक०. — STU कस्स खु ण, U
 कस्स वा खु ण. — CPN लिहेह०. —
 CPNSTU omit छ; R छ. — W
 णिउण. — T कंदपवित्तारो.

राजा । सविषादम¹ । कधं ओदिषा कप्पूरमञ्चरी रित्ता दोला रित्तं मञ्चा
चित्तं रित्ताइं दंसणूसुअजणणाअणाइ² ।

विद्रूपकः । ता विज्ञुञ्जहाइदं खण्डिदृणद्वाए ताए³ ।

राजा । मा एवं भण⁴ । हरिअन्दमुरी विअ दिद्वा पणद्वा अ⁵ । स्मतिनाटितकेन⁶ ।

मञ्जिटी ओट्रमुहा णवघडणमुवसुञ्जला अञ्जलद्वी
दिटी बालेन्दुलेहाधवलिमजइणी कुनला कञ्जलाहा ।
इत्थं वण्णाण रेहा विहरइ हरिणीचञ्चलच्छीअ एमा
कन्दप्पी जीअ दप्पी जुअजणजअणे पुणलक्खो विभाइ॥४१॥

40² CPWSU omit कधं; T कहि. — CP
ORT अवइखा, W अवयणा, N अव-
तिणा, S ओइखा अ, U ओइखा. —
After कप्पूं P adds दोलाहितो, W
adds दोलाउ. — SU दोला. — W
रित्तं च, OR रित्तं अ. — C मउ, O
मञ्ज. — SU रित्ताइ. — C दंसयस्यज-
णस्स नयणाइ, P दंसणुच्छय⁶, WN दंस-
णुस्सुअ⁷, OR दंसणुसुआइं मञ्चा (O म-
ञ्ज) णाअणाइं (O इ), SU णाअणाइ,
T दंसणोसुअ⁸.

40³ P omits विदू. — ORU omit ता. —
C विज्ञुलेहाइयं, P विज्ञुलेहि व्य इयं,
W विज्ञुलेहा इव, N विज्ञुलेहाविवभ,
OR विज्ञुलेह व्य इभं. — P खणुदि-
टूविहा, W णाटा, N क्लगं दिटा णाटा
अ, OR खण्डिद्वा तक्कणे णाटा, T ख-
ण्डिद्वाए. — CT तौए, PW NOR omit;
SU एटौए.

40⁴ P वयस्स मा. — NORSTU एव्यं.

40⁶ P वयस्स हरिचंदउतो, W हरियंपुल्लरि,
OR उरि, SU उरि, T पुरइ. —

WORSTU व्य. — C दिन्ठा ण पुण
णठा य, SU खण्डिद्वा पणद्वा अ.

40⁶ C स्स⁹ भूयो प्याह राजा.
41¹ N मंजिद्वा. — P °घडव¹⁰, W °घडिय¹⁰.
— SU अंगभट्टी, T °जटी.

41¹ WOR वालिंदु. — N °लेहालवलिम¹⁰.
— W °जयणी, NSTU °जणणी, OR
°जिणणी. — N कुतला, TU कुंदला. —
CPW °लाभा.

41¹ OR इच्छं. — N वण्णाण. — C विहरइ,
W वियरइ. — N हरिणा¹⁰. — CP
°लच्छोइ, W °लत्योइ, STU °लच्छोए.
— C जोए, S तोए, U एसो.

41¹ CW जोइ, P जोय, N दोह, ORTU
जाद, S जाभ. — CPNORSTU दप्पो.
— C जञ्जणजाइणो, P जयिजणजणणो,
W जगजण¹⁰, N जणमणदलणे, OR जु-
अजणजिणणे, STU तिहुवणविजई (T
णिहुअण¹⁰, U तिसु). — C फुललक्खो,
W वच्छलक्खु, N बच्छ¹⁰, OR °लक्खु. —
C विहादि, P विठादि, W टुयादि, N °दि,
OR व्य ठाइ, S इहाइ, U विहाइ.

विदूषकः । एतं तं मरगदपुञ्जं । इध उवविसिअ पिअवअस्सो पडिवा-
लेदु तं । संझा वि संणिहिदा बट्टदि ।

तथा कुरुतः⁴

राजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्भमज्ञरहवेलं
अणुहरदि⁵ ।

विदूषकः । ता लच्छीसहअरो खण्णं चिट्ठु देवी जाव अहं सिसिरो-
वआरसामगिं संपाडेमि⁶ । इति नाथ्येन निष्क्रम्य पुरो ऽवलोक्य⁷ । किं उणा ए-
सा विअक्षरणा इदो णिअडिआ आअच्छदि⁸ ।

राजा । संणिहिदो संकेदकालो कधिदो सहीहिं⁹ । स्मर्त्वा मदनाकूतमभिनीय¹⁰ ।

41¹ P एवं. — SU omit तं. — CPWNO
RSU मरगअं.

41² CPN ता इह, WORTU इह, S जह.
— P उपविसिय पि प्रियविं, S उवविसिअ
वभस्सो; T omits पिअ; U वभस्सो. —
N वाडेद, S वालेत, U वालेदु. — CU
omit तं.

41³ W वहिदा ज्जेव, SU वहिदा एव्व. —
STU बट्टद.

41⁴ C ततो राजा तथा कुरुते, P तथा कुरुते
राजा, W तथा कुरुते, N उभौ तथा कुं.

41⁵ CPN omit राजा; W राजा स्मरणामभि-
नीय. — C अयिसिसिर, PSU अइसि-
सिरा, W अइसिसि, NOR अइसिसिं,
T सिसिरा. — WNOR पि. — CP
हिमाणी, W हिमाणिं, NOR जामिणि,
T जामणि. — C संताविणीं, P संता-
विणीमणुं, WNOR संतावदाइणिं (OR
संदाव), S अइसंतापिणी, TU अइसंदा-
विणी. — CPWNOR omit गिम्भ;
S मन्ज्ञस्या. — C अणुहरामि, PWOR
अणुहरामि, N अणुभरामि, SU वहरद,
T वहर.

41⁶ C ताव. — T सहसरो. — P एवउ
खण्णं. — SU चिट्ठु. — COR देझो,
N omits. — STU omit अहं. — W
सिसिरोवयर, OR रोपआर. — CPW
संपाडेमि.

41⁷ C परिःक्रम्य, P परिं निःक्रम्य, WOR प-
रिक्रम्य. — C विलोक्य वक्ति विदूषकः,
W विलोक्य, SU निष्क्रम्यावलोक्य, T प-
रिक्रम्यावलोक्य; PNWS add च.

41⁸ CPNOR पुण. — STU omit एसा. —
STU इदो एव्व. — CP नियडो, N
निअल्लि, SU विइखंतो, T विअखंतेति.
CW आगछादि, SU आअच्छद्द, T आआ-
छद्ददो.

41⁹ P संणिहिदो यं, N वहिदो अ. — CPW
OR संकेअं, N संझाकालो अ. — CPN
कहिदो, S कहोओ, TU सहीहिं कहिदो.
— CWNO मंतोहिं, P मंतोहि, R वं-
दीहिं, S omits; WNOR add पि. —
STU add ता संभावणीओ, after which
S adds अवि णाम तहेच्य भवे.

41¹⁰ C omits स्म०; P तां स्म०. — C मदना-
चद्रतमभिनीय कर्पूरमंजरीस्वरूपमाश्रित्याह

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्गवअणा वि।
अहं णवचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥
विदूषकः । सम्यगवलोक्य^१। अहो विअक्षणा सिसिरोवआरसामग्गीसहिदा
आअदा^२।

ततः प्रविशति यहौतशिशिरोपचारसामयी विचक्षणा^३
विचक्षणा । परिक्रम्य^४। अहो पिअसहीए विरहदाहज्जरो^५।
विदूषकः । उपसूत्य^६। भोदि किं एदं^७।
विचक्षणा । सिसिरोवआरसामग्गी^८।
विदूषकः । कस्स किदे^९।
विचक्षणा । पिअसहीए किदे^{१०}।
विदूषकः । ता मह वि अङ्ग देहि^{११}।
विचक्षणा । किं णिमित्तं^{१२}।
विदूषकः । महाराअस्स किदे^{१३}।

राजा, PN मटनाळतिमभिनोय. — T adds अवि णाम तहा हु वै.

42^a U अर०. — MSS. चरणा. — T omits वि. — NT omit हु; SU अ०. — N कुवलणअणा. — C मियंकवणा. — S च, TU अ०.

42^b STU omit अहह. — STU अहिणवचंप-अंगी (U अभि० S अंग०). — T तअ०. — T omits वि. — CP य, N कु, STU omit. — SU तवेइ ति, T तवेइ ति. — ORTU अच्छरिअ०, S अच्छेऽ०.

42^c C विलोक्य, P सम्यगवलोक्याय, WOR सम्यविलोक्य.

42^d C कथं, P अयि, NOR अए, SU omit. — NSU विअ० वि. — S रोभआर०. — W सामग्गी०, OR omit सामग्गी०. — P सहिदहस्था, OR गहिदहस्था.

CW omit आभदा; PN विअ०, T अ० अदा.

42^e C विच० शिशिरोपचारयुक्ता, PN शिशिरोपचारसामयीसहिता, S शिशिरोपचारसामयीकरा, TU यथोहिष्ठा. — OU add च.

42^f C परिक्रम्याह० विचक्षणा, NOR omit विचक्षणा.

42^g P सहो०. — C महंतो दाह०, P महंतो वि०, N महंतो क्यु वि०. — ORS दाह०, T विरहज्जरो.

42^h C adds तामाह०.

42ⁱ P भो, W भादो, OR विअक्षणो, STU भो विअक्षणो. — N किमिदं.

42^{j, 10, 13} CPWNOR कदे. — U omits 42¹⁰.

42^k P मह०, W मञ्ज०, OR मम०. — CPW पि०. — P अह०, S अह०, T हृत्ये दिद्धि०

42^l C कस्स कदे.

विचक्षणा । किं उण कारणं¹⁴ ।

विदूषकः । कप्पूरमञ्जरीए वि किं¹⁵ ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसणं¹⁶ ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं¹⁷ ।

इत्युभ्यो हसतः¹⁸

विचक्षणा । ता कहिं महाराओ¹⁹ ।

विदूषकः । तुह वअणेण मरगदपुञ्जे²⁰ ।

विचक्षणा । ता महाराएण सह मरगदपुञ्जदुवारे चिठु जेण उहअदंसणे जादे सिसिरोवआरसामग्नीए जलञ्जली दिज्जदि²¹ ।

विदूषकः । तां परिष्वज्य²² । तहिं गच्छ जदो णाअच्छसि²³ । इति चिपति²⁴ । तां प्रति²⁵ । ता कीस दुवारहेसे भविदवं²⁶ ।

42¹⁴ C omits उण; PWNOR पुण. — NST कालणं. — POR add तस्य.

42¹⁵ P जरे. — CN omit वि. — S किं कप्पू०, TU किं उण कप्पू०. — N adds कालणं.

42¹⁶ T तुमं कि. — W याणसि, N आणासि, T आणासि कप्पूरमंजरि महाराभस्स. — C दंसणं तौए, T दंसणं ति.

42¹⁷ W उ तुवं, O तुभं. — OR वि, STU omit. — C न जानासि किं, TU किं उण ण. — W जाणासि, NSU आणासि. — T महाराओ, U कप्पू० महा०. — O दंसणे. — C adds कारणं.

42¹⁸ CPWN इत्युभ्ये. — P परस्परं ह०, N हृहृहेति ह०.

42¹⁹ SU तुक्ष. — MSS. मरगओ०. — C पुणे क्षेव. — PWOR add चिठुदि.

42²¹ W रायण. — U omits सह — MSS. मरगओ०. — C दुवारदेसे, P दुञ्जारोहेसे, W दुआरे, N दुआरोदेसे, T दुवारं. — C चिठ्ठदव्यं, N चिठ्ठ झणं. — T कं. — CPT उभां, O उभ०, SU उभाणं दं०. — T तिलजलञ्जली. — P वि, STU दिज्जदि.

42²² C तामालिंग्योपस्थित्याह, P तासुपस्त्य शिशिरोपचारसामयोमादाय, WOR तासुपस्त्य, N तामहत्य.

42²³ CP जहिं पुण, NSTU जहिं. — CP नागछसि, W णागछदि, STU णावआचिठु. — OR add हे सिसिरोवआरसामग्नि.

42^{24, 25} CU omit. — P चिठ्ठ० तां प्रति.

42²⁶ N किस, STU केण. — CP दुवारदेसे, N दुआरदेसे, S दुवारहेसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण²⁷ ।

विदृष्टकः । कीदिसो आदेसो²⁸ ।

विचक्षणा । तहिं देवीए बालतरुणो तिखि आरोविदा²⁹ ।

विदृष्टकः । के के³⁰ ।

विचक्षणा । कुरवअतिलअअसोआ³¹ ।

विदृष्टकः । ता किं तेहिं³² ।

विचक्षणा । भणिदा सा देवीए जधा³³ ।

कुरवअतिलअअसोआ आलिङ्गणदंसणगगचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि¹ ।

विदृष्टकः । ता मरगदमुञ्जादो पिअवअसं आणिअ तमालविडवना-

हेसेण, U दुवारदेसेण. — CP भोदल्लं, N होव्वं, SU omit.

42²⁷ N omits. — OR add कर्पूरमञ्जरी आ-
गमिस्सदि (R आअससदि).

42²⁸ N omits. — CPW किं तौए, OR कि-
ति तौए, SU कीरिसो, T किरिसो.

42²⁹ N omits तहिं. — C बाणतठ, PSU
‘तठ, W बालतठ, N बालतभा, T
बालतरवो, U बाल. — C तिखि, N
तोणीझो, U तिणो. — T आरोचिदा, U
‘यिदा.

42³⁰ NOR को को, ST से के, U दे के.

42³¹ N omits. — P कुरबयं, W कुरु. —
C ‘लयआसोया, STU ‘लभासोआ.

42³² N omits. — T ता किं. — S देहिं,
T ते.

42³³ NO omit. — P भणिया. — T देवीए
कर्पूरमञ्जरी. — WR omit जथा; SU
जह, T जहा.

43^a N विचक्षणा before the verse. — O
omits 43. — CPW कुरु. — C ‘ल-
यआसोया, R ‘तिलअसोआ, STU ‘ति-
लआसोआ. — N लिंगणदंसणगचलणह-
णसहा, RT ‘दंसणगचलण. — STU
‘हदा.

43^b C वियासंति. — CWN सुंदरोणं. —
W omits ता. — C दोहलयं. — 43
is not reckoned as verse in C.

43¹ P Sanskrit only. — O omits एणिहं.
— C सा तं, T omits तं. — CPW
OR संयाढं, S संपादइस्सदि. — N
adds ति.

रिं ठाविअ एं पच्चक्खं करिसं²। तथा नाट्यति³। राजानं प्रति⁴। भो भो
उट्टिअ पेक्ख णिअहिअसमुहचन्दलेहं⁵।

राजा तथा करोति⁶

ततः प्रविशति विशेषभूषिता कर्पूरमज्जरो⁷

कर्पूरमज्जरो। कहिं उण विअक्खणा⁸।

विचक्षणा। तामनुस्त्वय⁹। सहि करीअदु देवीए समादिदु¹⁰।
राजा। वअस्स किं उण तं¹¹।

विदूषकः। तमालविडवन्नारिदो जाण¹²।

विचक्षणा। एसो कुरवअतरु¹³।

कर्पूरमज्जरो तमालिङ्गति¹⁴

43² CPWNORSU मरगअ० — S “एंजाहिं-
दो, T “पुंजिआहिंदो, U “पुंजाहिंतो.—
C “वयस्तो.— N आणोअ०.— C “वि-
डवंतरठिठिं, P “वंतरदिठो, N “विलवंत-
रिं, ORU “वंतरिझं, S “विडपतरिअ-
टिझं, T “वंतरिटिझं.— CPWNO
ठाविअ, R घविअ, STU करिअ०.— W
omits एंदं.— P पच्चक्खं छ, STU
“क्खो०.— COR करइसं, W करेइसं,
S कारइसं, U काक्खसं.

43³ C विदूं तथा० — CPW नाट्यत्वा०.

43⁴ C राजानमाह०

43⁵ CO भो once only, STU omit.—
STU उट्टिहि ३.— WOR संपेक्ख, S
दक्खणोआ, U दक्खा०.— P “चंदलिहिं,
S हिअभसमुहचंदलेहा०.

43⁷ C ततो विशति० — ST सविशेष०.—
POR-भूषितांगो, W “भूतांगो०

43⁸ C कर्पूं प्राह० — T कह०.— CWN पुण०.
P पि पुण०

43⁹ C तामनुस्त्वाष, PWOR तामुपस्त्वय०

43¹⁰ C omits सहि० — CPOR कोरदु, WS
कोरड, T किरदू, U किरड०.— C लं
दे०, P तं लं देविष, WS देवी०, OR
देव्वेष०.— C समादिदु०.

43¹¹ C राजा विदूं माह० — CPWN पुण०.
— T किं उण त वअस्स०

43¹² N तलमाल०.— C “तरितो, OT “तरि-
ओ, R “तरो, S “तरिटिओ; W adds
भविअ, S adds णिल्लङ्गो, T adds
भवोज णिलक्खो भविअ०, U adds णिल्ल-
ङ्गो०.— N जाणंनु, SU जाणाहि०, T
जाणेहि०.— OR add राजा तथा क-
रोति०.

43¹³ C विच० तामाह०। सहि एसो, P एस सो०,
WNORS एस, U omits; T एसो after
कु०.— P कुरबय०.

राजा ।

णवकुरवअवच्छो कुम्भयोरात्यणीए
रहसविरद्देशं णिव्वरालिङ्गणेण ।
तह कुसुमसमिहिं लभिओ सुन्दरीए
जह भसलकुलाणं एत्य जहा समत्ता ॥ ४४ ॥
विदूषकः । भो पेक्ख पेक्ख महेन्द्रजालं^१ । जेण^२ ।
बालो वि कुरवअतरु तरुणीअ गाढमुवगूढो ।
सहस त्ति कुसुमणिअरं मअणसरे विअ समुग्गिरद् ॥ ४५ ॥
राजा । ईदिसो ज्ञेव दोहलस्स पहावो^३ ।
विचक्षणा । अअं तिलअहुमो^४ ।
कर्पूरमञ्जरो चिरं तिर्यग्वलोकयति^५

44^a CPWNOR विचक्षणा. — C वत्यो, P कुरुबयवच्छो, WNOR उक्खो, STU लट्टो,
44^b SU रमण. — CPW देण, N देण. — NSU लिंगयोण, T लिंगण.
44^c W कुसुम. — PST समिहिं, O समिहिं. — CPWNOR संभिदो, ST लंभिआ.
44^d C भमण, U सहल. — N कुलुण. — COR तत्य, N तत्र. — S जाता, U जत्या. — N पउत्ता, O पडता, R omits; ST समत्या.

44^e P भो भो पेक्ख पेक्ख, W भो भो पिक्ख, N भो पेक्ख च, OR पेक्ख भो. STU भो वधस्स पेक्ख च. — CNOR महिंद, S इदं वम्महंमहिंद, TU इदं (T एदं) वम्महेद.

45^a P कुरुबयं, RT कुरवतरु. — MSS. तरु-

णैए (W तरौए). — WN गाढमव, S ज्ञातो, T उठो.
45^b N आति, STU सहसा. — NSTU omit त्ति. — C यंपुल्लिदो, P पुफल्लिदो, N पफुल्लिदो, S फुल्लिओ, TU पुफिक्खो instead of कुसुम—समुग्गिरद्. — OR फुल्लिणिअरं मअणसरं.
45^c CN ईदिसो, S एआरिसो, TU ईरिसो. — P घेख, O ज्ञेच, R ज्ञेख, SU यच्च, T जच्च. — POR दोहलभस्स, N दोहलभलभस्स. — CP प्पभावो, OR प्पहाओ.
45^d C सहि एसो, PN अह एस, OR अह एसो.
45^e C ततः कर्पूः सज्जयति चिरमवलोकयति च तं, P कर्पूः चित्तं तर्जज्ययति अवलोकयति च, W omits चिरं; OR चिरं तर्जयति आलोकयति च, SU चिरं तर्क्ययन्त्रवलोकयति.

राजा ।

तिकवाणं तरलाणं कञ्जलकलासंवटिआणं पि से
पासे पञ्चसरं सिलीमुहधरं शिञ्चं कुणनाणं अ ।
रोत्राणं तिलअहूमे शिवडिआ धाढी मअच्छीअ जं
तं सो मञ्चरिपुञ्चदन्तुरसिरो रोमच्छिओ व द्विओ ॥ ४६ ॥
विचक्षणा । एसो वि असोअसाही¹ ।

कर्पूरमञ्जरो चरणताडनं नाटयति²

राजा ।

असोअतरुताडणं रणअणेउरेणंहिणा
कअं च मअलञ्चणञ्चविमुहीअ हेलुस्सं ।
सिहासु सअलासु वि त्यवअमरणाडहरं
टिअं च गअणङ्गुणे जणणिरिकवणिज्जं खणं ॥ ४७ ॥

46^a C omits राजा. — MSS. तरलाण. — C
•संवटिदाणं, P •संसगिदाणं, WNOR
•संवगिदाणं, S •संवटिदाणं, TU •संय-
क्किदाणं. — ST वि, N ज.

46^b N •सुरं, T •रसं. — P •सुहधी. — C
मिच्चं. — MSS. •ताण. — OR व, T वं.

46^c PO •दुमे. — CWNOR शिवडिदा, P
शिवणिदा, SU शिपडिआ. — N धाढी,
STU धालो. — CPW मयठोइ, N
मअछोण, OR मिझं, STU मिझ-
च्छौ.

46^d C •दंतुरसो, N •दंदुरं. — CPWNOR
रोमच्छिदो. — OPO व द्विओ, W वट्ठि-
दि, N वट्ठिदि, STU वट्ठिदि.

46^e C विचं तां पुनराह । सहि एसो, W एसे,
N एस, S एसे पञ्चसरं । एसो. — CNSTU
omit वि. — C असोयतठ, U •पा-
क्को.

46^f C करताडनं, WOR चरणेन ताडयति.

47^a CWNOR विचक्षणा. — CN रणितं,
PWORSU रणिदं. — P •णेणांहिणा,
NSTU •णेउरेणांचिणा.

47^b CWNOR कदं, PSTU किदं. — RS
TU मिअ. — CWOR •मुहोइ, P
STU •मुहोए, N •छतिमुहोण. — S
लोलुस्सं, U लोलुज्जलं.

47^c ST सअलासु अ. — C छवियमंडलाडबंवं,
W छवयं, N छरिअं, SU त्यबअं, T
यबकं.

47^d CPNOSU ठिंदं, W द्विट्ठं, R टिकजं, T
टिदं. — C गणायंगणं, NOR गक्षणायंगणं,
STU सअलंगणा. — C •शिरिस्सपिज्जं,
W •शिरकदं, N •निरक्षणांतक्षणांतक्षणं,
P खणे, STU खणा.

विदूषकः । भो वअस्स जं सअं ण किंदं दोहलदाणं देवीए जाणासि
किं एत्य कारणं¹ ।

राजा । णं तुमं जाणासि² ।

विदूषकः । भणामि जइ देवो ण कुप्पदि³ ।

राजा । को एत्य रोसावसरो⁴ । भण उम्मुहिदजीहो⁵ ।

विदूषकः ।

इह जइ वि कामिणीणं सुन्देरं धरइ अवअवाणं सिरी ।

अहिदेवअ व विलसइ तह वि हु तास्थए लच्छी ॥ ४६ ॥

राजा । मुणिदो दे अहिष्पाओ⁶ । किं उण किं पि भणामो⁷ ।

बालाउ होनित कोउहलेण एमेअ चवलचिह्नाओ⁸ ।

दरलसिअथणीमु पुणो णिवसइ मअरझअरहस्यं ॥ ४७ ॥

47¹ W वस्स. — C सयं कं तं संपर्दं, P कं ण
ण संपर्दं सयं, OR सभं कं ण संपर्दं. —
CPWNO काटं, R कासं. — P दोहलं,
NOR दोहलक्षं, U दोहलं दाणिं. —
P देवो, N एवीए. — COR जाणासि
एत्य किं कारणं, P एत्य जाणासि किं
कारणं, W एत्य जाण किं कारणं, N
एत्य किं कालणं जाणेसि, SU जाणासि
किं एत्य कालणं (S कालति), T किं एत्य
जाणासि कालणं.

47² CWNOR omit णं, P ज. — CW
तुवं, N गुञ्जं, OR तुञ्जं, T सुमं ण, U
तुमं णं. — CWNOR जाण.

47³ U भणाह्. — WNU जदि, R जद. —
C कुप्पति, STU कुप्पद्.

47⁴ ORT एत्य को. — C रोसावरो, W
“सारो, SU कोवावसरो.

47⁵ ST तं भण, U ता भण. — CP उम्मु-
हिया जोहा, W उम्मुहिदा, N उचुदजो-
हाए, STU उम्मुहिभ जोहं.

48^a S omits विदूषकः. — R इह जद, T
जह जयि. — N कामिणं, T कामिणीयं.
— CPWU “वाणा, ORST अवअभाणा.

48^b W देवइ, SU देवदे, T देवते. — S
ल्ल. — CPR विलसइ, WN णिवसइ,
O णिअसइ. — T omits हु; SU अ.
— CPW तास्थयं तोए.

48^c C जाणिदो, PNORT सुणिदो, S सुणि-
ओ. — P omits दे. — CPWST
अभिर.

48^d CPWN पुण, S किं हु किं वि, T उण क
किं वि. — N omits वि. — COR
भणामि.

49^a S होति एत्यमेअ, T होति मेव, U होति
एमेअ. — N कोउहलेण, SU कोउहल्लेण.
— C एयेय, W एमेव, N अमेअ, O
एमभ, R अमभ, STU see above. —
W चलणचित्ताउ, STU तरलं.

49^b C दरिहसियं, P दरहसियं, W दरल-
सियठणोउ, N दरमोमोभत्थणोयं, O दर-

विदूषकः । तरुणो वि रुवरेहारहस्ये गुप्तनिः । ग उण रदिरहस्यं जाणनिः ।

नेष्ट्ये^३

वैतालिकः । सुहसंज्ञा भोदु देवस्यै ।

लोआणं लोअणेहिं सह कमलवणं अद्वणिहं कुणनो

मुच्चनो तिद्वभावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिद्वारत्सुत्तच्छविकिरणचओ चक्रवाएङ्गमित्तो

जाओ अत्याचलत्यो उवह दिणमणी पिङ्गणरिङ्गपिङ्गो ॥ ५० ॥

राजा । संणिहिदो संज्ञासमओ वट्टदि ।

विदूषकः । संकेद्वालो कथिदो सहीहिं ।

उल्लिखत्यणोसु, R दार उण रदिरहस्यं
जानित ल्लिखत्यणोसु, STU दरगलिथं.
— W पुण. — C वियसह, W धरंति,
S यिशद्व. — C ‘चजः’, N मक्षलङ्घनः,
R मधरद्वर. — S ‘विहसं’.

49^१ U omits. — C विदूः वक्ति, S omits
विदूः. — W ताड्यो, R तड्यो, T
तव्या. — C omits वि. — OR रु-
भरेहारसेण, S ‘रहस्ये, T ‘रेहरहस्ये. —
OR विभसंति.

49^२ U omits. — C पुणो. — CWORS
रहूः, P रहूः, T रयि. — Instead of
49^{1, 2} N has only स्वयं जाणन्ति.

49^४ C वैता० ग्राह. — C ‘संज्ञा, P ‘संज्ञा,
OR सुहा०, S सुहाभ संज्ञा, T सुहं सञ्ज्ञा,
U सुसंज्ञा. — S omits भोदु; T देत,
U होदु. — N देभस्य.

50^० C लोचयेहिं, O व्हि. — N व्यो. —
STU बद्वणिहं. — OR करेतो.

50^b W मुच्चतो. — OR तिक्कमभाव. — P
सुह, W सहि, N सुर. — P सद्वरसं,
W सहरसं, SU सरभसं. — P कामि-
णो, R मणिणो.

50^c N ‘सून्तछद्व. — O व्यभो, S चद्वो.
— WORSTU वाभङ्ग. — STU
‘मित्तं.

50^d MSS. जादो. — C अत्यावलंबो, P ‘त्यो,
SU अत्याभत्ता, T इत्याचल. — P
उभह, U वहदि. — CPWNSTU पङ्ग. —
NSU ‘यारंगं, OR ‘यारंभं.

50^१ C राजाह, P omits राजा; N राजा भो
वभस्य. — C संणिहिदा संज्ञा०. — SU
वट्टद.

50^२ CWOR संकेता०, N संज्ञाकालो. — CN
SU कहिदो, P कहिदो दो, T ते कहि-
दो; SU add मे. — CP मंतीर्णि, W
NOR बंदीहिं. — PW add fu, SU
add ता कहं विभ, T adds ता.

कर्पूरमज्जरी । सहि विअकवणे गमिसां दाव³ । विआलो संबुत्तो⁴ ।
विचक्षणा । एवं करीअदु⁵ ।

इति परिक्रम्य निष्कान्ताः सर्वे⁶ ।
द्वितीयं यवनिकान्तरम⁷ ।

50³ C कर्पूरं वक्ति. — T अणुगमिसामि.

50⁴ N विकलो, R विआले, S पओसआलो,
T पटोसकालो, U पओसकालो. — WU

50⁵ C विचक्षणा प्राह । सहि एवं, SU एवं.
— CPWO कोरदु, R कोर.

50⁶ T omits परिक्रम्य.

50⁷ PWSTU यवनिकांतरं.

ततः प्रविशति राजा विदूषकम्^१

राजा । तामनुसंधाय^२ ।

दूरे किञ्जउ चम्पअस्स कलिआ कज्जं हलिहीअ किं
 ओह्नोह्नाइ वि कञ्चणेण गणणा का णाम जञ्चेण वि ।

लावण्यस्स णावुग्गएन्दुमहुरच्छाअस्स तिस्सा पुरो
 पञ्चग्गोहि वि केसरस्स कुसुमुक्कोरेहि किं कारणं ॥ १ ॥

अवि अ^३ ।

मरगअमणिगुत्था हारलट्टि ब तारा
 भमरकवलिअन्ता मालईमालिअ ब ।

रहसवलिअकरणं तीअ दिट्टी वरिट्टा
 सवणपहणिविटा माणसं मे पविटा ॥ २ ॥

१^a PWNOR किञ्जदु, S किंच्च, T किञ्ज
 पअस्स, U किञ्जब् । — PW हलिहै, N हलिहाब्, OR हलिहाब्, S है, T हलंहै, U हलंतोय.

१^b P अल्लोल्लाअ, N उल्लोल्लेण, OR उत्तसेण, STU त्तेण अ. — W गणणा य का. — O जञ्चेण. — N किं.

१^c N अलाक्षणःस, U लाक्षण्यस्स. — P णावु-
 याद्वु, W णाउयाद्विमहुरच्छायस्स, N
 णावोयाद्वेदु, OR णावोदिदेदु, SU समु-
 याद्विकिरण, T सयुताद्वेदुकिरणाक्षस. — W तिस्स.

१^d PORT व्हि, W पञ्चुग्गोहि, N पञ्चंगोहि. —

T वेकसरस्स, U केदभस्स. — P कुसुमुक्क-
 रेहि, WR व्हि, N भक्कोरेहि, OU भक्कोरेहि,
 T कुसुमेक्कोरेहि. — N कालयां, S काउज्जह, TU कारिङ्गं.

२^a POR मणिमुंजा, WN गुच्छा, T गुटा. —
 NSU लट्टी. — SU ब.

२^b STU भसतू. — R कवलिअंतः, S क-
 वलअंता. — T मालदो. — P मालिय, N मलदै, T मलिय.

२^c SU रभसू. — N वलीआ. — PWNOR
 वंठो. — PW तोह, NSU तोय, T तोआ.

२^d PWN पड्टा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-
कुराअल्लो चिटूसि^१ ।

गजा । वअस्स सिविणअं दिटुं अणुसंधेमि^२ ।

विदूषकः । ता कधेटु पिअवअस्सो^३ ।

राजा ।

जाणे पङ्क्खरहाणणा सिविणए मं केलिसेज्जागअं

कन्दोट्रेण तडत्ति ताडिउमणा हत्यन्तरे संठिआ ।

ता कोइण मए वि झात्ति धरिआ ढिल्ले वरिल्लच्चले

तं मोत्तूण गअं च तीअ सहसा णटा खु णिहा अ मे ॥ ३ ॥

विदूषकः । स्वगतम^४ । भोटु एवं दाव^५ । प्रकाशम^६ । भो वअस्स अज्ज मए
वि सिविणअं दिटुं^७ ।

राजा । सप्रत्याशम^८ । ता कधीअटु कीदिसं तं सिविणअं^९ ।

2^a P पियवयस्स. — STU अज्ज किं. — P तु, W तुवं, N तुमं पि, OR तुधं. — N भज्जाए जिदो, SU भज्जिदो, T भं-
जिदो; PO add यइ, W पिइ, R पइ. — P व, WOR छ. — POR किं पि once only, S किं वि once only,
TU omit. — PN कुरुकुरुधंतो, STU छुधुरुधंतो.

2^b N भो वअस्स omits सिविणअं—पंक्खरहा-
णणा 3^a. — W पियं सविणयं, R सि-
विणिअं, STU सिविणए. — P माण-
समाणुसंधेहि, W तमनुसंधामि, STU मा-
णुसि अणु.

2^c W inserts कीदिसं तं before ता, S
omits ता. — P कधिदु, R कधे, STU
कहेटु.

3^a W सुविणये. — NT “भज्जा”. — PW
NOR गदं.

3^b NU कंदोट्रेण. — PORT तडित्ति, N झ-
टित्. — MSS. ताडिदु. — N इत्यं-
तरे. — MSS. संठिदा.

3^c P कोघेण, N केवेण, O कोडेण, R केडेण,
T कोठेण मये. — PNOR धरिदा, W
गहिदा. — PWNOR ढिल्ले. — OR
वरिल्लच्चले, N वरिल्लच्चते.

3^d W मत्तूण. — P गदा इ, WOR गदं. —
P तिय, W तोइ, NSTU तोए. — P
WNOR णटा अ. — W वि मे, O एमो.

3^e STU होटु. — ORSTU एवं.

3^f T omits वअस्स. — WSU omit वि. —
P सिविणयं, W सुविणयं, N सिविणिअं,
OR सिविणं.

3^g P सप्रत्यासचं सामिलावं, W सप्रकाशं, STU
सोत्पासं.

3^h PWNOR कहिज्जटु, SU कहिज्जउ, T
कहिज्जह. — ORSU कीरिसं, T कि-

विदूषकः । अज्ञ जाणे सिविणए सुरसरिदासोत्ते सुह्तो म्हि⁷ ।
राजा । तदो तदो⁸ ।

विदूषकः । ता हरसिरोवरि दिखलीलावआए गङ्गाए पक्खालिदो म्हि
तोएण⁹ ।

राजा । तदो तदो¹⁰ ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो म्हि¹¹ ।
राजा । अच्छरिअं अच्छरिअं¹² । तदो तदो¹³ ।

विदूषकः । तदो चित्ताणकवत्तगदे भअवटि मत्तरडे तम्बवसीसंगदसमु-
हन्तोण गदो सो महामेहो¹⁴ । जाणे अहं पि तस्य गव्भट्टिदो
गच्छामि¹⁵ ।

राजा । तदो तदो¹⁶ ।

रिसं. — N omits तं. — W सुविणायं,
NR °णिअं, ST omit.

3⁷ STU omit जाणे. — W सिवणए; R
adds थ. — P °सरिसोतो, WOR °स-
रिसोत्ते, NSTU °सरिआ°. — STU
पसुच.

3⁸ NOR omit; PWS omit तदो तदो.

3⁹ PWNORS omit विदूषकः. — STU
omit ता. — P हरि°, N हरसिरसो-
वरि. — P °लौलाचलणाए, N °लौलाए
आपणाए omits गङ्गाए; O °लौलावभाए, — W
तोणण पक्खालिदो सि, S °लिक्षो सि
corrected to म्हि. — STU omit तोणण.

3¹⁰ P omits राजा. — R तदो once only.

3¹¹ P सरद°. — W °वरसिणा. — P जहि-
त्यं, WNOR जहिच्छं, SU जहच्छं, T
जहेत्यं.

3¹² NR अच्छरिअं once only, S अच्छेरं once
only, U °रोअं २.

3¹³ N तदो once only, ORSU omit.

3¹⁴ P तदा चित्तन° भयवं, W भगवं, N भअव-
ठि, OR °वहू, S omits; U भगवहू. —
W मच्छडे, S चंडसूए. — P तंबवसीसंग-
मेसंगतसमुहंतेण, W तंबवसीदासंगमेस-
मुहं, N तम्बवणिसंगदं समुहं, O तम्बव-
णिणदोसंगससमुहं, R ममवणिसार्वसंगमस-
मुहं, SU तंबपक्षि°, T तंबपक्षोसंगदस-
समुहंतेण गवो. — ORT omit सो.

3¹⁵ NSTU वि. — NOR omit तस्य. — P
°ट्टिदो ज्जेव, W °ठिदो, N मेहगव्य°, OR
तगाव्यभट्टिदो, SU °गभो, T °त्यिदो. —
N भछामि, T पेच्छामि. — STU add
त्ति.

3¹⁶ RS तदो once only.

विद्वष्कः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पञ्चो¹⁷ । अहं च रदणाऽसुत्रीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गव्बे संठिदो¹⁸ ।
राजा । तदो तदो¹⁹ ।

विद्वष्कः ।

तओ चउस्सटिसु सुत्रिसु द्विओ घणम्बुविन्दू जिअवंसरोअणो
सुवत्तुलं णित्तलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥
तदोसोअहं अत्ताणअं ताणं मुत्तीणं गव्बगदं मुत्ताहलत्तणो मखेमि¹ ।
राजा । तदो तदो² ।

3¹⁷ OR सो तहिं, STU omit तहिं. — N त्यूलबिन्दूहिं, SU अविर०, T धोर०. — P वरसि. — P पद्मो, WSU पभ्मो, T पउटो.

3¹⁸ T अहं अ. — MSS. रक्षणाभर०. — O 'सुन्तिहिं. — P सुत्ताहलनामधेयाहिं, W मुत्तासुन्तिणामधेयाहिं, N मोत्ताणामधेआहिं. — Instead of जलाहिंतो W तो, N संपुङ्ग, S जलधाराहिं, TU जलधाराहिं. — P समुप्पडिय, W समुप्पडिय, N समु-ग्याडिअ, OR समुप्परुअिस, S संपडिओ, T समुपाडिदो, U संयाडिदो. — PWOR add जलबिन्दूहिं (P 'बिन्दू) समं. — P जहित्यं पीदो, N जहिकं पीदो, T omits पीदो. — PWOR omit म्हि. — N ताणं पि, STU ताणं च अहं. — T दसमाप्पमाण, WOR 'प्पमाणो, N क-मास०, T दहमास०. — P मोत्ताहले, WOR 'हलो, N मोत्ताहलं, S 'भलं, T 'फलं. — OR हुविभ. — P संठिदो, SU सुसंठिदो, T सुसंठिदो.

3¹⁹ R तदो once only.

4^a MSS. तदो. — WNOR चउस०. — P सुत्रिसंठिदो, WNT द्विदो, OR ठिदो. — P यणांबुबिन्दू हियबंधुरोहरो, WOR 'बिन्दू जिअवंसरोअणो, N 'बिन्दुद्विज्ञभबंधरोअणो, S 'बिन्दुजिजदपंसरोअणं, TU 'बिन्दुजिजअ- (T 'द')कंचुअंचिदो.

4^b PS सुवत्तुलं, T सुवदुलं, U सुवत्युलं. — P 'मद्वामञ्जलं, W णिच्चल०, OR णि-त्तुल०, S णित्यलमञ्ज्ञसु०, T णिहुलं णिहु-लमच्छमञ्जलं, U णित्यलमञ्ज्ञसु०. — OR वरमुत्तिं.

4^c P inserts राजा । तदो तदो । विद्वष्कः before तदो. — STU तदो सुत्तोणं ग- अगदं अत्ताणं मुत्ताहलत्तणो (T मुत्ताफ०) मखामि (U मुणामि). — OR omit तदो. — PWNOR हू०. — PW अत्ताणं, N omits. — OR omit ताणं. — PW omit सुत्तोणं. — P गदं omits गव्बम; OR 'गजं. — P मोत्तां परिशादं, W मुत्ताफल०, N भोत्ताहल०. — P मखामि, N भणामि.

4^d RU तदो once only.

विदूषकः । तदो परिणदिकाले समुहादो कट्टिदाओ ताओ सुत्रीओ
फाडिदाओ अ^३ । अहं चदुस्सट्टिमुत्त्राहलाणं मन्ज्ञट्टिदो^४ । किणिदो
अ एक्षेण सेट्टिणा सुवस्त्रलक्खं दइअ^५ ।

राजा । अहो विचिन्नदा सिविणअस्स^६ । तदो तदो^७ ।

विदूषकः । तदो तेण आणिअ वेअडिअं विष्वाविदा मोत्तिआ^८ । मम
वि इसीस वेअणा समुप्पणा^९ ।

राजा । तदो तदो^{१०} ।

विदूषकः ।

तेणं च मुत्त्राहलमरडलेणं एक्षेक्षआए दसमासिएणं ।

एक्षावली लट्टिकमेण गुत्था सा संठिआ कोडिसुवस्त्रमुल्ला ॥ ५ ॥

4^१ N omits विदूषकः. — PSU omit तदो;

N तदो अ. — OR ऊकाले अ. — PW समुहाउ, N समुहाहिंतो. — OR omit कट्टृः. — P omits ताओ; W सुत्तीउ ताउ, P सुत्तोए, N सुत्तिआ. — P फो-डिवाउ, N प्लालिदाओ, O दारिदा, R दारिदाओ, S ताडिताणाओ, T पोडिदा-ओ, U ताडिताओ. — WOR omit अ.

4^२ STU तदो अहं. — P च्यउसट्टूः, W चदुसः, N चउठट्ठिं, OR चउसट्टूः, SU चउस्सट्टूः, T चउरसट्टूः. — PWOR मुत्ताहलत्तणं, N मोत्ताहलत्ताणं, T फ-लाणं, U मोत्ताहलाणं. — PWNOR गदो ठिदो, S मन्ज्ञट्टिओ, T मन्ज्ञकिदो टिदो. — U adds किदो अ.

4^३ PS कीदो, W कीहो, N कीरोदो, TU see below. — W हूँ, T तदो instead of अ; U omits. — P एकेण, STU सा-केअणिलएण एकेण. — P सुवण्णय. — W देण, N देऊण, S दाऊण, T दविअ. — O adds अहं, TU add कीदो मिं.

4^४ R तदो once only.

4^८ W omits in the text. — OR तेण अ, TU देण आणोअ. — P वेगडिं, N वेधणाआरं, OR वेधआररहिं, SU वेभ-डिसहिं, T वेक्षकाररहिं. — P विष्वाविदा ते, N वेधिआ ते, OR वेधाविआइं, STU विष्वाविआ ता. — P मोत्तिदा, OR मोत्तिआइं (O वृः).

4^९ W omits in the text. — PN ममावि, STU मह वि तहिं वेलम्मि (U लाय). — MSS. ईसोसि; S adds अ. — TU सोसवेअणा. — P संपत्ता, OR संपत्ता.

4^{१०} W omits; R तदो once only.

5^१ ORT विदूः तदो, SU omit विं. — PW तेणं च, N तेणावि, O तेणेअ, R तेण अ, STU तेणे छ. — PNU मोत्तां. — TU फल. — WNT मंडणेण (W णं), SU लेण. — P एक्षेक्षियाए, WNORU दाए, NU एक्षङ्क, T एक्षदाए. — WNT सिण्णा, ORU मासण्णा, S मासिदाए.

5^२ PW का. — N गांठिक्कमेण, OR गंठि-

राजा । तदो तदो¹ ।

विद्वकः । तदो तं करगिइआए कटुअ साआरदत्तो गदो पञ्चालाहि-
वस्स सिरिवज्जाउहस्स णारं कणउज्जं णाम² । तहिं सा विक्षि-
णिदा कोडीए मुवष्णस्स³ ।

राजा । तदो तदो⁴ ।

विद्वकः । तदो अ⁵ ।

ददृण थोरत्थणतुङ्गिमाणं एक्कावलीए तह चङ्गिमाणं ।

साँ तेण दिखा दइआइ करें रज्जनि छेआ समसंगममिम ॥ द्व ॥
अवि अ⁶ ।

णहधवलिअजोणहाणिभरे रज्जिमज्जे
कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेण. — W गुठा, NR उत्था, T गुठा.
— N omits सा; SU जा, T या. —
PWNORST संठिदा. — S कोडिसु-
भव्य.

5¹ S omits; R तदो once only.

5² S omits विद्वौ. — ORU omit तदो. —
PNO omit तं. — P तरंडियागदं, STU
करंडए. — P कडुय, N कउअ, T क-
रिअ. — POR सागरं, N सा० णाम
वणिज्जो puts गदो after णाम; S ग-
ओ, T गवो. — STU वीर(T सिरिवीर)-
विज्जाहरमल्लदेवस्स. — O णामणं. —
T कणउज्जं.

5³ P तदो तेण तहिं च सा, W तदो सा, N
तहिं च सा, OR तेण तहिं सा. —

WNR विक्षिणोदा, STU विक्षिदा को-
डिसुवष्णमुल्लेण (S °मूलेण), N सुवष्ण-
भस्स.

5⁴ RU तदो once only.

5⁵ P तदा, ST omit तदो अ.

6^a W तदृण. — P धौरत्थण०.

6^b U देण. — N ददृआभ, SU ददृआए, T
ददृएभ. — P रच्चन्ति, S रेज्जन्ति.

7^a P °बहुलिद०, WOR °बहलिद०, S धवलि-
भ०, T धवलिभणवज्जोणहा०, U धवलि-
भणह०. — O °मज्जे, R °मज्जे.

7^b W कुसुमसरहपत्तास०, N °प्पहारुत्तात०. —
P °मंसोलिदाणं, WNOR °समोलि-
दाणं.

णिहुवणपरिम्भे णिव्वर्तुङ्गीण-

त्यणकलसणिवेसा पीडिओ हं विबुद्धो ॥ ७ ॥

राजा । किंचिद्विष्ट्य विचिन्त्य^१ ।

सिविणअभिण ण सञ्चं तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्व वि णिवारणं तुह अहिष्पाओ ॥ ८ ॥

विदूषकः । भद्रो ठङ्कुरो छुहाकिलनो बम्हणो अविणीदहिअआ बाल-
राडा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणां विडम्बेदि^२ ।
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो^३ ।

राजा । पेम्मस्स^४ ।

विदूषकः । भो देवीगदे पणअप्परहे वि पेम्मे किं णु कप्पूरमज्जरिं स-

7° P णिहुयणि० णिव्वर्तुङ०, T णिव्वरोत्तुङ०.

7^a N °त्यणात्यलणि०, STU °त्यणाअलस०. —
PWNRST पीडिओ, O पीठिओ.

7¹ S स्त्वा, T किंचित्स्त्वा, U किंचित्
स्तिं विधाय. — PNOR add च.

8° W सविण०. — P °मिणमसञ्चं, WOR
°मेणमसञ्चं, N °मिसेण सञ्चं, STU °मि-
मं. — PWNOR तं दिटुं मेणुसंथमाण-
स्स (W मेणुसंथमाणस्स, N ममाणुसरस्स-
स्स). — U पाणासमाअमं.

8^b P °सिविण एयस्स, N एदस्स. — P omits
वि; OR अ. — P वारणं, N णित्था-
रणे. — S ते, TU दे. — WST अभि०.
— W adds सविणउ ण भोदि एसो स-
विणयमिणसो दिष्ठो अटिटुं माणुसम्म अ-
णुराउ पडिसुविणएण तस्व व णिवारणं
तुह अभिष्पाउ. पाठांतरं.

8¹ OR भद्रो, STU पब्द्रो विभ (T गाइवो).

— O ठङ्को. — W छुहकिलंतो य,
ORSU खुद्दा०; SU °किलिटो, T तुहा-
किलिटो; STU add विभ. — P बम्ह-
णो. — N अविवौद०, OR अविणीअ०,
S अविणाअ०, U अविणाद०; STU add
विभ. — P बालदंडा०. — POR omit श;
STU विभ. — P मणुसो०. — WNO
RTU मणोरह०, P मणोहरमोदएहि०, S
रहमोदसएहि०, T °मोदभससहिं, U °रहु-
म्मादसएहि०. — WT अत्ताणं, N अत्ताणं
अ०, OR अप्पाणं, SU अप्पाणं. — W
विडंबेह०, N विडंबअदि०, SU विणो-
देहि०.

8² W पुच्छामि वयस्सं, PNSTU पुच्छेमि०. —
W omits उण; S मण. — PWORS
एस. — PWNOR पहाओ०, S प्प-
हावो०.

8³ U omits. — PS ऐम्मस्स, T ऐम्मणो०.

बङ्गवित्यारिदलोअणो पिअन्तो विअ पुलोएसि⁴। किं तिसा प-
हिहीअमाणगुणा देवी⁵।

राजा । मा एवं भण⁶।

कीए वि संघडइ कस्स वि पेम्मगराठी
एमेआ तत्य ण हु कारणमत्य रुवं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि
तं दिज्जए पिसुण्णलोअमुहेसु मुद्दा ॥ ९ ॥

विदृष्टः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति¹।

राजा । अखोखमिलिदस्स मिधुणास्स मअरङ्गअसासणेण परुदं पण-
अगणिदं पेम्मं ति छइक्षा भणन्ति²।

8^a U omits विदूः भो — P देर्वै, N देवोप
गदे, S देवोपणाभङ्गे वि, T देवोदो आ-
अदे, U देवोगए. — PW एङ्गठे. — PW
T omit वि. — P किं इति, W omits
किं णु; NOR किन्ति, T किं णाम. —
N भंजर्ति पि. — P सव्वालंकिदसच्चंगं
वित्यारिय लोणणा पुणो पुणो, W वि.
छारिभं, NORSTU रिभं, S सच्चंगं.
— S योक्तंतो, T विज्जंतो, U पिज्जंतो.
— PW एलोएवि, N अवलोअभङ्गसि, OR
पलोअसि, U खिलोएसि.

8^b P तत्तो, W तत्तो, N तदो वि हीअमाणा.
— NTU गुणगणा.

8^c ORSTU एच्चं. — T adds कए विक्ष
चित्तं संधंटुभङ्ग कस्स वि पेम्मंगटीय अभि-
पावो एव्वं जव्व तदो एत्य ण हु कालणं
रुचं सुंदरत्तणं पुणो अतिरच्छ अवि अ.

9^a STU काए. — P संपङ्गदि, WOR संघडदि.
— T पेम्मंगटी.

9^b TU एच्चेभ. — W इत्य. — NSTU का-

लणं. — OR भेदि, STU भेत्य. —
PWNOR रुचं, T रुयं.

9^c P omits पुणु, NOR पुण, STU उण. —
P अहिलिसज्जदि, WOR महिज्जदि, N
लहिज्जदि. — SU वि.

9^d P त दज्जए. — T विसुणं सुदं.

9^e STU omit भो. — W पुण किं, PN
पुण, OR पुण, SU omit. — S णदं.
— PTU ये once only, N पेम्म
पेम्मेति, S पेमि पेम्मं ति, T पेम्मेति. —
PW भणदि, N भणेदि, O भणंति, S
भणिज्जदि, T भणंदि.

9^f N omits राजा. — PWOR भिलिदो,
NT भो, S भिलंद, U भिलभस्स. —
Mss. मिहु. — P भासणेयिं, N सभ-
रच्छअसासण, OR भासणे. — P यण-
यपरुदंगठे, W पणयपरुदहिययांठे, N
विरुद्धपणाभगंठि, OR परुदो योहांठो,
SU परुदं पणाभगंठि (U यिं), T परुद-
पणाभगंयि. — PW पेम, N पेम्म, ST

विद्वषकः । कीदिसो सो॑ ।

राजा ।

जस्ति॒ विअप्पघडणा॒ इकलङ्गुमुङ्को
अन्तो॒ मणम्भि॒ सरलत्तणमेइ॒ भावो॑ ।
एकेकमस्स पसरन्तरसप्पवाहो॑
सिङ्गारवड्डिअमणोहवदिणसारो॑ ॥ १० ॥

विद्वषकः । कथं॒ विअ॒ सो॑ लक्खीअदि॑ ।

राजा ।

जाण॑ सहावपसरन्तसुलोलदिट्टी॑-
पेरन्तालुरिटअमणाण॑ परोप्परेण ।
वडुन्ति॒ वम्महविणसरप्पसारा॑
ताण॑ पआसइ॒ लहुं॒ चिअ॒ चित्तभेओ॑ ॥ ११ ॥

पेम्मे. — WNT ति. — P भखेति, S
मख्यंति, T omits छं भ.

9^a ST कोरिसे, U केरिसे.

10^a PNOSTU घडणादिः. — U मुत्तो.

10^b N अन्तम्भि॒ जस्स, OR अत्ताणाभ्यम्भि॒, STU
अंते॒ म.

10^c W इक्कियस्स, N एकेकमस्स, OR एकेक-
अस्स, STU एकेकमस्स. — P रसप्पहो॑,
NR अप्पसारो॑, SU समप्पसार, T पसर-
ससमप्पसार.

10^d NR वढुठिभमणोभव, O मणोभव, SU
वडिदमणोरह, T वट्टिदमणोरह. — P वृक्षसारे॑, N वप्पसारो॑, TU
विट्ठुसारो॑.

10^e ORSTU कहु॑. — W वि॑ च सो॑ लछो॑-
यदि॑.

11^a N अहाव, OR सहाभ, T सहास॑. —

PST सलोण॑, WN सलोल॑, U अ-
सख॑. — PU दिट्टि॑.

11^b NR तुंठिभ॑, S णोल्लिभ॑, T णुल्लिद॑,
U णुल्लद॑. — MSS. मणाण॑. — W
परोपरेण, NT परपरेण, U परपरेण.

11^c P वढुंतवम्महविलासंरसप्पसारो॑, W वडुंतव-
म्महविभचरसप्पसारो॑, N वढुंतम्महवि-
तोस्सरसप्पसारो॑, O वढुंतम्महविभस्सरस-
प्पसारो॑, R वढुंतम्महविभस्सरस् omits
what follows as far as सो॑ भखेस॑ म
inclusive, see 12^b; T वढुंति॒ वम्मह-
विदिणसरप्पसारा॑, U वडुंतवम्महविड्य-
सरप्पसारो॑.

11^d P लहु॑ यि॑ स, W लहू॑ यि॑ स, NS लहु॑
यिअ॑, O लहू॑ यिअ॑, TU लहु॑ च्चिअ॑.
— PW वृेऊ॑, N भावो॑, O विजहेऊ॑
corrected to भाभो॑, S भेदो॑, TU
भेजो॑. — S adds वि॑। वअं॑ उण॑ एवं॑
जाणोमो॑। रा॑। वअस्स किं॑ विअ॑.

विद्वान् ।

अन्तो णिविट्मणाविभमडम्बरो जो

सो भण्णए मअण्णमण्डण्णमेत्य पेम्मं ।

दुल्लक्खअं पि पअडेइ जणो जअम्मि

तं जाणिमो सुबहुलं मअणेन्दजालं ॥ १२ ॥

किं च^१। जइ चित्तगं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं
मराडणाडम्बरविडम्बणाए^२।

राजा । वअस्स सच्चं एदं^३।

किं मेहलावलअसेहणेउरेहिं

किं चङ्गिमाइ किमु मराडणाडम्बरेहिं ।

तं अखमथि इह किं पि णिअस्विणीणं

जेणं लहनिं सुहअत्तणमञ्जरीओ ॥ १३ ॥

अवि अ^४।

किं गेआणटविहिणा किमु वास्तणीए

धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12^a NSU अंते, T अंत. — P णिविट्मणा, T णिविट्मविभम्.

12^b N लो भण्णए. — W अमिछ, N मंडलमेत्य. — NT पेम्म.

12^c T दुल्लक्खिदं, U कित्तवधं. — STU चि. — T पअसेइ जणो जणम्मि.

12^d N जणिमो, STU मज्जिमो. — P सबहुलं, T सुबहुलं. — P मयणांदयालं, WNU मभणिदं.

12^e P यदि, WT जदि. — W तगदं, T चित्तटाक्षं, U गङ्गं. — TU पेम्म. —

STU उप्पादेइ. — T तदो, U omits. — P कज्जयदि, WN किज्जदि, OR कलज्जदि, TU omit.

12^f T omits वक्षस्स. — PWOR इणं, N इदं, T जेव्व एदं.

13^a W सेहरेणउरेहिं, S योउरसेहरेहिं.

13^b N चंगिमा, S चंगिमाए, TU चंगिमाणसुह. — PWN बरेण.

13^c T तं अखथमथिक इह. — ST चि. — PN णिअस्विणीभो, O णीयं corrected to णीझो.

13^d T जणं. — N लिहंति. — B सुहत्त-भणं.

13^e W omits; S किं च.

14^a S भेभरंगविहिणा, TU गेभरंगविहिणा.

14^b P धूणण, W धूवेण, N धूपेण, T धूमेण omits किं. — P अगुरुणा, W अगुरुणा,

मिटुत्तणे महिअलम्मि ण किं पि असं
रुच्चस स अत्यि सरिसं पुणु माणुसस्स ॥ १४ ॥

अवि अ^१ ।

जा चक्कवटिघरिणी जणगेहिणी जा
पेम्मम्मि ताण ण तिलं पि विसेसलम्भो ।
जाणे सिरीअ जइ किज्जइ को वि भेओ
माणिङ्गभूमूलणणिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ^१ ।

किं लोअणेहिं तरलेहिं किमाणणेण
चन्दोवमेण सिहिणेहिं किमुखेहिं ।
असं णिमित्तमिह किं पि तमत्यि मसे
जेणङ्गणाउ हिअआहि ण ओसरन्ति ॥ १६ ॥
विदूषकः । एवं णेदं^१ । किं उण असं पि मे कधेसु जं कुमारत्तणे

<p>N भगुरणो, STU भगुरणो. — P कुं- कुमेणं.</p> <p>14^a S तिटुत्तणे, T दिट्टणे, U सिंखाशुणेन. — W महिअलं पि, U महिलासु. — NS TU वि.</p> <p>14^b P इच्छस, W त्तरस, N उच्छव. — P ORST पुण, N पाणु, U उण.</p> <p>15^a N चक्कवटू. — PT घरणो. — PN वा, O ज्ञां.</p> <p>15^b S ण हु को वि, TU ण हि किं पि (T वि). — U लाहो.</p> <p>15^c P जाणा सिरोइ, W सरोइ, NSTU रोइ. — P जणि को वि अउच्छवावो. — OR जदि, S जह. — W किज्जहि, N कज्जदि, OR किज्जदि. — W को ए भेदो, N भावो, S भेदो.</p>	<p>15^d N भूमूलणिअसणा.</p> <p>15^e PU कि च, WS omit.</p> <p>16^a ST लोअणेहिं तरलेहिं.</p> <p>16^b T चंदोय. — N त्यणेहिं, S रिहणेहिं. TU चणेहिं (T एहि). — PS किमु- खेहिं, N किमूखेहिं, T किमुत्तणेहिं.</p> <p>16^c WOR तं (W ता) किं पि अज्ञमिह भू- वलए णिमित्त. — P कं पि, ST वि. — N समिळ, T सदत्यि.</p> <p>16^d NSTU जेणंगणाझो, OR के अंगणाउ. — PWOR हिअआउ, N एहिं. — P उस- रंति, W उत्तरंति, T वोसरंति.</p> <p>16^e U omits विदू. — ORSTU एवं. — N ज्ञेदं, SU एदं.</p>
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माणुसस्स मणोजन्तरणं तस्मिं पि तारुण्येण किं पि चङ्गत्वणं
चडदि॑।

राजा ।

गूणं दुवे इह पआवइणो जअमिम
जे देहणिमवणजोड्वणदाणदक्षवा ।
एङ्को घडेइ पढमं कुमरीणमङ्गं
कराडारिजण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ^१।

समणिवलअकञ्चीणेउरा वेसलच्छी
मरणअमणिमाला गेरिआ हारलट्टी ।
हिअअहरणतनां जोड्वणं कामिणीणं

16^a PWNOR पुण. — WOR omit पि; ST
वि. — WT omit ने. — SU कहेसु,
T सुणोदु भवं. — U जं अंग. — N
कुमारौतणे, S कुमरितणे, T माणुसस्स
कुमारितणे, U कुमारतणे omits माणु-
सस्स. — PW न मणोज्जं, N अमणो-
ज्जं, O मणुसाभतं corrected to मणु-
ज्जभतं, R मणुसाभतं, S मणोजंतणं र-
मणिज्जतणं, T कंगे मणोजतणं. — P
omits पि; W तस्मावि, N जं तं पि,
STU तं वि. — PST तारुण्य, N ता-
रुण्य व, O तरुणतणे, R तरुणतणे.
— PNS omit किं पि; RTU किं वि.
— TU सुंदरतणं. — P वट्ठदि, W
चड्व, NU वहदि, O वट्ठदि, R वट्ठादि,
S छोड्व, T आरोहद्व.

17^a O नुणं, STU जाणे. — W जङ्गमिम, O
जभगमिम.

17^b P जं देहनिमवणदाणं, S देहिणं वहणं,
TU गणवहणं.

17^c PN घडेदि, T घटोड. — SU पुढमं, T
पडमं. — N खंग, OR रोण अंग.

17^d P कडारिजण, N मुङ्कारिण, S तं सारि-
ण, TU तं दारिजण. — T पक्षसेड.
— U उणो. — NORU दुदोओ, S
दुदोवो, T दुदिवो.

17^e P omits; W तेणे अ, OR अवि अ, U
जेण अ.

18^a P सुमणिवलयकंठे नेउरावेसलत्थी, W सु-
मिणं, N रणिभवलअकंचीणेउरावासं, O
सुमणिः, R णेउराराउलछी.

18^b P नालो. — PWOR गोरिआ, SU छा-
रिआ, T चंगोआ. — P लत्थी.

18^c S भरणं. — WOR खंतं, NT खंतो.

जअइ मअणकरां छटुआं लटुआं च ॥ १८ ॥
तथा अ^१।

अङ्गं लावण्यपुरुं सवणपरिसरे लोअणा फारतारा
वच्छं थोरत्थणिल्लं तिवलिवलइअं मुटिगेन्द्रं च मज्जं ।
चक्काआरो णिअस्त्रो तहणिमसमए किं गु अखेण कज्जं
पञ्चेहिं चेअ बाला रद्धरमणमहावेजअन्तीउ होनित ॥ १९ ॥
नेष्ट्ये^२ ।

सहि कुरङ्गिए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-
लम्मामि^३।

18^a PNOR जअदि. — N °कडभं पट्टभं व-
टुआं च, OR छ° लक्खभं अ, U छ°
चोटुआं च.

18^b PN तहा अ, W अदो अ, ORSU तह
अ, T अवि अ.

19^a PS लाअख०. — SU सवणपसरिआ, T
°पञ्चरिआ. — PW लोयणे. — P फा-
रतारे, W हारतारे, N रतारा, T फाल-
तारा.

19^b W वत्यं, T वत्सं. — P तिवलियवलइयं,
N °वलभं, T तिवलिभवलिभं. — P
°गज्जं, NO °गेज्जं, STU °गज्जं. — OR
अ, N omits. — NO मज्जं.

19^c STU चक्कुच्छेहो. — W किं तु. — S
अखेहि.

19^d P वेय, O जेव्वं, R जेव्व, T एव्व. —
N omits बाला. — PWOR मअणज-
धमहा०, N रहिरमणमहावेजअंतीअ, R
°वज्जंतीउ, STU रव्वरमणाजए वेजअंती
(S वेजअंती, T वेजइंति) व (T छ,

U वि). — P हुवंति, T होइ, U
हाह.

19^e W नेष्ट्ये कुरंगिका। विरद्धयगब्धरवासेण
सेयसलिलसितगत्ता संबुता तत्तभोदि कप्पूर-
मंजरी ता वत्यंचलेण विजिसं दाव तथा
कुर्वती भो भो वरिल्लपलवणेण णिक्कुदो
देहदाहो, see iii. 22^f.ff.; N नेष्ट्ये चि-
लतरगब्धविसिणा स्तेदसलिलसितगत्ता तत्त-
भवदो वस्तंतंचलेण विजवसं वसणांचलाप-
वणेण णिक्कुदो देहदाहो.

19^f PW कपूरमंजरी सहि, TU अह. — P
कुरंगीए. — T सिसिरोवअरेण; U adds
णीहारेण. — POSU णलिणि, W तालि-
णि. — MSS. छ्व. — N इसए instead of
कामं; T omits कामं. — P किलिमिया,
W क्लामिया किलिस्सामि, NSU किलमामि,
OR किलिमामि, T किलिस्सामि. — P
adds कुरंगिका। विरद्धयगब्धहरवासेण
सेयसलिलसितगत्ता संभूदा तत्र भोदी क-
प्पूरमंजरी अवलेण विजिसं दाव तथा
कुर्वती भो भो उवरिल्लपलवणेण णि-
क्कादो पदोद्यो। विचित्य स्वगतं ॥

विसं व विसकदली विसहरो द्व हारच्छडा
वअस्समिव अज्ञणो किरद तालवेराणिलो ।
तहा अ करणिगगां जलइ जनधाराजलं
ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

विद्वषकः । सुदं पिअवअस्सेण^१ । भरिदा कणा पेऊसगराइसेण^२ । ता किं अज्ज वि उवेक्षीअदि घणघम्मेण किलम्मनी मुणालिआ गाढङ्गदिदूसहेण सलिलेण सिच्चिज्जनी केलिकुङ्गमपुत्रलिआ छम्मासिअमोत्तिआणं तडत्रि फुइनी एक्कावली गणिदवणके आरिआ लुणिट्ज्जनी गन्धहरिणेहिं^३ । ता सचं सिविणां दे सं-

20^a PWNORT विस व्व, S विसं अ. — T विसकंदलं. — PWORS द्वर, T द्वर, U द्वरं व.

20^b W वयंसं, O विसगिमिव अज्ञणो, R विसगिमिव, STU परिस्समविवत्तणं (S द्वरण). — P किरिदि, WN किरदि, SU कुणइ, T कणाह. — P तालवंतोनिलो, W तालविंता, N तालवंदणिलो, R तालवेपणिलो, S तालवुंता, T तालउंदा.

20^c P तहा हि, SU तहा करविणिगां, T तहा करभणिगां, P निणां. — PN जालदि.

20^d POR द्वहो, N द्वधो. — PN द्वरदि. — O देहिदाहं. — OR अ.

20^e PN जं भरिदा, WORTU भरिआ, S द्वरिआ. — P कणांगुली, OR कणसंजली, S ते कणा, T दे कं, U देण कं. — P पौऊसेहिं, WNS पौऊसं, N गंदूसेहिं, O गंसेणादू, R गंदमेणा.

20^f S तं. — N अज्ज वि किं. — PN उपेक्खों, S उवक्खों. — PW किलिमंती, NOR

किलंती, U किलमंती. — SU मुणालिआ विअ, T मुणालिङ्गेव. — P गाठंक-डृणदुसह, W कठिणा, N कथियददुसहेण, O कडुणां, R गाष्ठदण्ठणा, S कठिद, T कहिअदुसहेण, U कङ्गिभं. — W सिच्चंती, OR सिंचंती. — W केलिकुसुमं, NOR कुंकुमत्यली, T केली-कुंकुपत्तिआ; STU add विअ दाहवेणा. — P म्मासियमोत्तिया, W मुत्तियाणा, N छम्मासिअमोत्तिआण, O छम्मासिअमोत्तिआण, R सोत्तिआ, SU छम्मासमोत्तिआ, T तुट्टिजंती छम्मासमोत्तिआ; TU add विअ. — PORS तडत्रि, N कु-डिन्ति, T तट्रिति, U संति. — P दृती भावेणा, W फुटंती, N फुडति, OR तु-दंती, S तुटंती, T पुटंती, U फटंती. — STU एक्कावली विअ. — P गंदिवखण-केयारया, W गंठिवखण, N कलिआ, OR केदारिआ, T गंदिवखकेदारिआ, U omits. — PW लुडिजंती, N लुठिजंती, S लुटि, U omits, ST add विअ. —

परणं^१। ता एहि पविसम्ह^२। उभिज्जदु मअरङ्गअपडाआ^३। पवट्टु
कण्ठकुहरम्मि पञ्चमहुंकाराणं रिञ्छोली^४। अङ्गनु बाहप्पवाहा^५।
मन्थरिज्जनु णीसासप्पसरा^६। लहुं लावणं पुणखवभावं^७। खड-
क्किआदुवारेण पविसम्ह^८।

इति प्रवेशं नाटयतः^९

ततः प्रविशति नायिका कुरङ्गिका च^{१०}

नायिका। ससाध्वसं स्वगतम^{११}। अम्मो किं एसो सहसा गअणज्जणादो ओ-
दिखो पुखिमाहरिणझो^{१२}। किं वा तुट्टेण णीलकण्ठेण णिअदेहं ल-

PNOR °हरिणेण, W °हरिणएहि. — STU add णिअभरमअणज्जरजजरिभवि-

लुत्तता (T °जरविलुत्त, U °ज्जरव-
इभरविलुत्त) संहुता (S सा संहुता, T
संउत्ता).

20^४ S संवं. — ORTU दे सि^०, S ते सि^०.
— W omits संपर्णं.

20^५ WNOR omit ता; T शताहि. — P
पविसिम्ह, O यविसामो, R पविसमो.

20^६ W उज्जेटु, STU उत्तभिज्जउ. — W
°पडायं, N °पत्ताआ, T मअण्डअपआझो,
U °पआआ.

20^७ PWOR पभट्टु, N पभझड, SU पव-
ट्ट. — P कण्ठकुहरमि, N कंठम्मि,
O कण्ठकुहरम्मि, SU कलकंठकंठकु. — T
कलकंठोकु. — W °हुंकाराण, NT
°हुंकाराण, OR °हुंकार, SU पंचमुणा-
राण (U °ण). — P रित्योली, NT
रिलोली.

20^८ W थङ्गमु, N थक्तु, O थङ्गंदु, R थङ्गटु,
S ढङ्गिज्जंतु, T ठङ्गिज्जंदु, U ढङ्गिज्जंतु.
— T °प्पवाहो.

20^९ P मधरिज्जनु, N संवरिज्जंदु, T मंदोको-
ज्जंदु. — PSU °प्पसारा, T °पसारा.

20^{१०} W लहुं, N लहेटु, R वह्टु, S लहाउ,
TU लहउ. — PTU लाअखं. — P
NOR पुणखवं, N °हावं, STU पुण-
भावं.

20^{११} PWOR omit. — N खिङ्गिङ्गिआदुआ-
णेण, S कडं, TU किडं.

20^{१२} P खडङ्गियापवेशेण, W खडङ्गिकोदधाटनेन,
O खडङ्गिकोदधाटनेन, R खटिकोक्काटनेन
instead of इति; N इति प्रविशतः

20^{१३} R तत विशति.

20^{१४} P omits नायिका. — P ससाध्वसा
अबलोक्य स्वं, W ससाध्वसमात्पगतं, OR
स्वगतं ससाध्वसं.

20^{१५} W अम्बे, S अंहो, U अम्हो. — PW
NORST एस. — ORT omit सहसा.
— W गयणंगणिहि, OR °गणाहिं. —
PN अवझो, W अवयणो, ORSU
ओइखो, T वोइखो. — WS हरि-
णंको.

भिदो मणोहवो¹⁶ । किं वा हिअस्स दुज्जणो णअणाणं सज्जणो
मं संभावइस्सदि¹⁷ । प्रकाशम¹⁸ । इदं इन्दआलं विअ पेक्षामि¹⁹ ।

विद्वकः । राजानं हस्ते गहोत्वा²⁰ । भोदि सच्च इन्दआलं संपर्णं²¹ ।

नायिका लज्जते²²

कुरड्डिका । सहि कपूरमञ्जरि अब्दुटाणेण संभावेहि भट्टारां²³ ।
नायिका उथातुमिच्छति²⁴

राजा । हस्ते गहोत्वा²⁵ ।

उट्टिजण थणभारभङ्गुरं मा मिअङ्गमुहि भञ्ज मञ्ज्ञाअं ।

तुज्ज्ञ एरिसणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ¹ ।

जिस्सा पुरो हरइ णो हरिआललच्छी
रोसाणिअं ण कणाअं ण अ चम्पआइ ।

20¹⁶ SU omit वा. — O सुटेण, T किसु-
तुछेण. — W णोलयंठेण गिअयदेहं. —
STU लंभिष्ठो. — PN मअणो, OR
•हओ, S मणो, T •भवो.

सहि कपूरमञ्जहिअं तुज्ज etc., see the
following verse. — T अब्दुकाणेण.
— W संभावेहि, O संभावअ. — W
भट्टाराय, STU भट्टारं.

20¹⁷ WNOSTU णअणाण. — POR सज्ज-
णो जणो. — WN omit मं. — WOR
संभावेदि, N भावइस्सदि, OR सं मं.

21^a S •भारमंथां. — T भंग. — NO मञ्ज्ञाअं,
SU मञ्ज्ञमं.

20¹⁹ N यहि गुरंगिए, OR सहि कुरंगिए be-
fore इदं, WNSU omit इदं; T यदं.
— N इंदलालमिव, T इंदजालं. — PSU
च्छ, WT omit; OR क्ष. — N पैक्षामि,
SU दक्षामि.

21^b N तुस्स, O तुज्ज. — PWNOR चै.
दिसं, S ईरिसः. — T वंसणे. —
P एसौयदु, WS एसौदतु, NOR द्वदु,
T द्वउ, U द्वङ्.

20²⁰⁻²² N omits. — P सच्चं भो, W भो-
दी, STU होदि. — T सच्चमिदाणो. —
S जालं.

22^a P जिस्सा, NSU जस्सा, OR जाए. —
PWNOR हरदि, STU पुरद. — P
हरियाहलहौ, N दलिहा हरिहा; O ह-
रिआहरिहा, and adds in the margin
ललङ्घो; STU लट्टो.

20²³ N विद्वत्याणेण संलावेहि भट्टारां. — R

22^b T रोसाणिअं. — N कणाणं णावचंपकाङ्.

ताइं सुवस्त्रकुमुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छ तुमं सि दिटा ॥ २२ ॥

विद्वषकः । गव्यधरवासेण सेअसलिलसित्तगत्ता संबुद्धा तत्यभोदी कप्पूरमञ्जरी^१ । ता सिअअच्चलेण वीजइसं दाव^२ । तथा कुर्वन^३ । हा हा कधं वरिल्लपवणेण णिव्वाविदो पदीवो^४ । विचिन्त्य स्वगतम^५ । भोदु लीलोज्जाणं जेव गच्छम्ह^६ । ग्रकाशम^७ । भो अन्यआरणच्छिदं वटृदिं^८ । ता णिक्कमम्ह सुरङ्गामुहेण ज्जेव पमदुज्जाणं दाव^९ ।

सर्वे निष्क्रमणं नाटयन्ति^{१०}

राजा । कप्पूरमञ्जरीं करे गहौत्त्वा^{११} ।

22^c PWR °मेहिं, T °कसमेहि, U सुअख्यं.
— PU सुलोअणाइं, T सलोअणाइं.

22^d P अवंमि, W अंचेमि, N अच्चेम, T अच्चमि. — P जहिं, WOR जेहिं. — N हरिणक्किव. — P तुमं पदिटा, OR तुभं.

22¹ PW NOR गव्यहरं, T °धरं. — S °वा-
सेणे च, U °वासेण च. — P सलिल-
सित्तं. — STU °सित्तसव्यगत्ता. — P
WNOR संभूदा, T संउत्ता. — PN त-
त्तभोदी, W तदो भोदि, SU तत्तहोदिं,
T तदो होदि. — W कप्पूरमञ्जरि, SU
°ज्जरि.

22² WSTU omit ता; OR ता इमं. — P
OR सिचं, WN अंचलेण. — PN वि-
जिसं, W वज्जिसं, SU वौजिसं, T
विज्जिसंसं.

22⁴ S हा once. — W कथं, STU कहं. —
P परिल्लवणेण, W वरिल्लचलेण, OR
वरिल्लपल्लवणेण, STU वरिल्लपल्लवपवणे-

ण. — P णिव्वादो, WN णिव्वाशो,
OR विज्जाविझो, ST णिव्वाविझो, U
णिव्वासिझो. — N घोरोपो, R पदोझो,
S पड़ोझो, T पदव्वो, U दोवो.

22⁵,⁶ OR omit. — STU omit भोदु; U
होदु. — W °सुज्जाणे, SU °सुज्जाणं.
— P ज्जेव, WN ज्जेव, STU omit.
— P गच्छामो, N गच्छेह, STU गमि-
स्सामो; U adds दाव.

22⁸ N omits भो; U भो भो. — P अंधयारं
णिच्छिदं, W अंधारणणच्छिदं, N अंधा-
रेण णाटिदं, STU अंधारेण जिदं तिहुव्यां
(U भुव्यां). — OR पड़दि, STU वटृद्व.

22⁹ P णिक्कमम्ह, S °मिझ, T °मिझ. —
PT सुरंगं, OR सुरंगा. — P घेव,
NO ज्जेव, R जेव, STU °मुहेणे च.
— OR omit दाव; ST पविसम्ह.

22¹⁰ N निष्क्रामां नाटयन्तः, TU तहे (T तह)
ति नि^० (U परिक्षम्य निष्क्रामं).

22¹¹ STU नायिकां हस्ते. — PNOR धत्वा.

मञ्ज्ञ हत्यठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।

जं चिराअ कलहंसमराडली होउ केलिगमणमिमि दूहवा ॥ २३ ॥

सर्वसुखमभिनये^१ ।

जे णवस्स तिमिसस्स कराटआ जे कलष्वकुमुमस्स केसरा ।

अज्ज तुज्ञ्ञ करफंससकिखणो ते हवन्तु मह अङ्गसङ्गिखणो ॥ २४ ॥

नेष्ये^१

वैतालिकः । सुहणिबन्धणो भोदु देवस्स चन्दुज्जोदो^१ ।

भूगोले तिमिराणुबन्धमलिणे भूमीघरे व द्विए

संज्ञाआ णवभुज्जपिञ्चरमुही जोएहाइ पुद्वा दिसा ।

मुञ्चनो मुउउन्दकेसरसिहासोहाणुकारे करे

चदो एक्कलाकमेण अ गओ संपुखबिल्लवण ॥ २५ ॥

अवि अ^१ ।

23^a P °स्थिद°, WORSTU °ठिद°, N इत्य-

दृठिद°. — MSS. ईसि (P ईसं). — N

संचरणपल्लवा, O °बधुरा, R °बंधुरा. —

P हवं, WNO °भव. — STU होहि

(T होइ, U होदि) ईसि कलकंठिसंचरा.

23^b OR तं, T जं अचिराअ. — PWOR

भोदु, N omits; STU होइ. — N दु-

भभा, OR दहगा, SU दुभभा, T

दुभभा.

23^c P परस्यरं स्पर्शं, T सुखस्पर्शमभिं.

24^a PO तिउसस्स, W तउसस्स, N तिउरस्स,

R ठिउसस्स, T फणिसस्स. — PNS

कट्टंब, W कथंब. — P °मुकुलस्स, W

°कुसमस्स, OR °मउलस्स.

24^b NOR °फंससंगिणो, S °पंच°. — N उ-

धंति, STU भवंतु. — P सुह अंगिणि-

गाटा, WO णणु णिजिज्जिआ धुवं (O धुअ),

O in the margin मह देहसंगआ, R

महोहूसंगआ, TU मम अंग°.

24^d P वै० पठति, T वैतालिकपोरेकः, U omits

वै०. — W सुहणुबं०, U सुभ०. — OR

STU होदु. — P चन्दुज्जोड, WNSTU

चन्दुज्जोओ.

25^a PO °हरे, W °हर, N °धरे, R °द्वरे, U

°धरा. — NOU व. — PWNRTU

द्विदे, O छिदे but in the margin द्विदे.

25^b P जं जादा, WNORTU संजादा, S °णा.

— N जोहूआ, STU °ए.

25^c P मुच्चंतो, W मुच्चंतो, ST सुचंदो. — P

मुच्चुंदं, WORS मुच्चुंदं, N मुच्चुउट्टं,

T मुच्चुंदं. — W °केसरि०. — OR

°सिरोसोहा०, S °सिहारेहाणुराए, TU °सि-

हारेहाणुआरे.

25^d POR पेक्ख, N पेढ instead of एक.

— NOR °कलाक्कमेण, STU °कलक्कमेण.

— OR व. — MSS. गदो. — N

संपुण्ण.

25^e N omits.

अकुङ्गमचन्दणं दसदिसावहूमराडणं
 अकुङ्गमकुराडलं भुवणमराडलीभूसणं ।
 असोसणममोहणं मअरलञ्छणस्साउहं
 मिअङ्गकिरणावली णहअलम्मि पुञ्जिज्जइ ॥ २६ ॥
 विदूषकः । भो कञ्चणचराडेण वसिदा चन्दुज्जोदलच्छी^१ । ता संपदं मा-
 णिङ्गचराडस्सावसरो^२ ।

नेपथ्ये^३

द्वितीयो बन्दो ।

डज्जनागुरुधूववट्टिवलआ दिज्जनादीवुज्जला
 लविज्जनाविचित्रमोत्तिअलआ मुच्चनापारावआ ।
 सज्जिज्जनामणोज्जकेलिसअणा जम्पनादूर्दूसआ
 सेज्जुञ्ज्जवलनामाणिणिजणा वट्टन्ति लीलाघरा ॥ २७ ॥

अवि अ^४ ।

26^a OR place 26^a after 26^b. — TU अकुङ्गममंदणं. — N दहदिशावहूमंडलं.
 — W वहू.

26^b T अकुङ्गममकुंडलं. — P भवणा, N तुअ-
 गा, OR भुअगा, STU धरणि. — OR
 मंडलीमंडणं.

26^c N असोसणमपोहणं. — T लंठणासाउयं.

26^d P नहथलंमि, T णहथरम्मि. — P पुंज-
 स्स, W पुञ्जिज्जदि.

26^e U omits विदू. — W एसा instead
 of भो, STU omit. — P कणचंडेण,
 O चंटेण वणिआ. — P पठमोगायचंदु.
 — MSS. उज्जोअ. — W छलो.

26^f P ला, SU omit ता. — P सपदि, S
 संपद, U संपडि.

26^g OR नेपथ्याद्दें.

27^a ORSTU omit बन्दो. — P adds पठ-
 ति. — N छज्जंता, O उज्जंता, R
 दुज्जता, S संज्ञंतागरु, T उझ्झंतागरु,
 U डज्जंतागरु. — PN धूम, R धूआ,
 TU धूय. — S पट्टि. — N बहला.
 — P दिज्जंत, N दीज्जंत. — NOR
 दोउज्जला.

27^b OR खोउज्जंत. — U विज्जत. — P
 WNOR लदा. — N मुज्जंत, ORSU
 मुच्चंत, T मुचंत. — R पादावआ.

27^c T आसज्जत. — O मणुख, R मणु-
 गणा. — NSTU जप्तं, W जंपंतु.

27^d P सज्जोसंग, N सज्जूत्संगचलन्त, TU
 सेज्जुसंग. — P मिज्जाजहा, WOR
 सेज्जाहरा, N लोलाहरा, T परा.

देता कप्पूरपूरच्छुरणमिव दिसासुन्दरीणं मुहेसुं
 लग्हं जोएहं किरन्ता भुवणजणमणाणन्दणं चन्दणं व।
 जुखं कन्दप्पकन्दं णिहुवणकलणाकन्दलिखं कुण्नता
 जाआ एणङ्गपाआ सरअजलहस्मुक्कधाराणुकारा ॥ २८ ॥

विद्युषकः ।

गिरिसुन्नंसो णहसरहंसो ।
 णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरड्गिका ।

ससहरइअमरटो माणिणिमाणघटो ।
 णवचम्पअकोअरडो मअणो जअइ पअरडो ॥ ३० ॥
 कर्पूरमज्जरीं प्रति^१। पिअसहि तए किदं चन्दवण्णं महाराअस्स पुरदो
 पढिस्सं^२।
 कर्पूरमज्जरी लज्जते^३। कुरड्गिका पठति^४।

28^a PS दंता. — T °पुरं. — PO °सुन्दराणं.
 — PST मुहेसु.

28^b TU सिगहं. — WN किरंतो. — WN
 OR भुआणं. — R °मणाणं, S °मणो-
 णदणं. — P omits चंदणं; T चंदण. —
 PO वा, WN व, T व्व.

28^c PSTU जिखं. — N कंदप्पमूल, SU कं-
 दप्पदण्ण, T कटप्प. — PWOR तिहु-
 भणं, N णिहुभणं. — S कंदलल्लं.
 — P जणांता, W कुणांतो, S कुणांदा.

28^d PWNT जादा. — P पादा सरइ जलह-
 स्मुक्कधारानुकारो, W °हरोमुङ्ग, N °धा-
 रानुआरा, O सरल°, STU सरअ (S ग-
 भण°) विसहस्मुक्कणिमोअचंगा.

29^a P दिसबहुतंसो, W दिसअवयंसो, N दि-
 सबहुतंसो, O दिसयवहुतंसा, R दिसव-
 हुतंसो. — U णसहसर°.

29^b PN णिहुणभं, WR णिहुभण°. — N
 पसरइ, O यवभट्टु, R पभट्टु, T प-
 वट्टइ.

30^a P ससिहरयमरटो, W ससिहररईभं, N
 ससहरपिअमरटो, S °रदव्वमरंटो. — W
 मामाणिणि°, U माणाणि°.

30^b PNO °कोदंडो. — T भअणो. — NOR
 पचंडो.

30^c NORSU तुए. — PWN कटं, OR कअं,
 SU किअं. — P चंदवल्लहवर्णयं, O
 यवकल्लवभणाअं, TU place चन्द° after
 पुरदो. — PO महाराभपुरदो, W तं म-
 छा° पुरज, S पुरओ. — RSU पठिस्सं,
 T पट्टिस्सं.

30^d STU नायिका. — P भधोमुखो तिष्ठति
 instead of लज्जते.

मराडले ससहरस्स गोरए दनपञ्चरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥
राजा । अहो कप्पूरमञ्चरीए अहिणववत्युदंसणं उत्तिविचित्रत्तणं रम-
णीओ सहो ससणीसन्दो अ^१ । तां प्रति^२ ।

मा कहं पि वअणेण विभमो होहिइ त्ति तुह शूणमिन्दुणा ।

लञ्छणञ्चलमसीविसेसओ पेच्छ बिस्त्रवलए णिए कओ ॥ ३२ ॥
अवि अ^१ ।

पराउरं जइ वि रज्जाए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जाए उण कवोलकज्जलं ता लहेज्ज ससिणो विस्त्रणं ॥ ३३ ॥
चन्द्रसुहिश्य^१ ।

मुक्कसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हिराडसे ।

31^a P गोर. — N दंतिदंतणहक्केभचोरण, T 'दंतयंचर'. — P 'चोरय.

31^b P ठाहि, WOR भादि, T भा. — P लं-
त्यणमऊ, W घउ, N गिमा, OT 'मि-
ओ, R 'गिओ, S 'मुझो. — P फरंतऊ,
W फुरंगउ, N फुडंतओ. — P 'हुला,
N 'हुरं, STU 'तणुं.

31^c N omits शहो. — WOR अहिणवभत्यं,
N अहिणवत्युदंसणमणीओ सदो, S अ-
भिं. — N 'विचित्रता, O 'विचित्र, R
विचित्रदा, S 'विचित्र', T 'विआत्तरण, U
adds स. — STU omit रमणीओ. —
WSU omit सहो. — PNT 'गिसंदो.

31^d N omits.

32^a PWN कहिं. — STU वि. — W वि-
घउ. — PW होहह, NT होइ, ORS
होउ, U होदु. — P ति, N इत्यं, OSTU
इत्ति, R इति.

32^b STU लंछणच्छवि. — N 'मुसों. — P
पत्ते, T येक्ष. — NOR बिंबफलय. —
P मिसो. — PWNOR कदो, S कि-
ओ, T किदो.

32^c WNS किं च.

33^a PWOR पंडुरंगि, N पंडरेण, SU पंडरं.
— N जटि. — PWNOR omit वि.
— N रज्जते, S रच्चय, T रज्जय. —
P कोमलंग. — N खंडिआ०, S घमिआ०,
T यडिआ०, U घडिआ०. — POR ते,
T दो.

33^b PW पुण. — P कउल०, NS कझोल०.
— POR लहिज्ज, W कहिज्ज, N ज-
हेदु. — P सिसिणो. — W केढं०

33^c STU चंद्रं प्रति.

34^a T मुक्कसंकट. — W तुवं, OR तुअ०. —
WU हिंडसि, N हिंडसि वा.

गोरगणपरिपरगुरत्वणं पेच्छ दिखमिमिणा मुहेण दे ॥ ३४ ॥

नेष्ये महाकलकलः^१ । सर्वे आकर्णितकेन^२

राजा । किं उण एसो कोलाहलो^३ ।

कर्पूरमज्जरी । ससाध्वसम^४ । पिअसहि एदं अवगमिअ आअच्छ^५ ।

कुरङ्गिका निष्क्रम्य प्रविशति^६ ।

विद्वषकः । एदं जेव पिअवअस्सं वच्छणागदं अवगमिअ आअछदि देवी^७ ।

कुरङ्गिका । ता कुञ्जवामणकिरादवरिसधरसोविद्वाणं एसो हल-बोलो^८ ।

कर्पूरमज्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34^b W तुञ्च विंदपरियंडु, U गोरगंधः. —

NU दिखममुणा, T दिखमिमिणा. —

WORU ते.

34^c POR महाकलकलः; WS कलकलः.

34^d NSTU आकर्णयंर्यति.

34^e PWN पुण. — PWNOR एस. — W महाकोलाहलो.

34^f PWNSTU °ध्वस; STU add तिष्ठति.

34^g SU omit. — T सहि एदं अविगमिअ.

— PW आगङ्ग.

34^h WSU omit. — P कुरंगिका । जं पिय-सही याणवेदि । इति निःक्रम्य एनः प्रविश्य च, T कुरं^९ तथा करोति प्रविश्य एन-रागत्य वदती.

34ⁱ PNT omit विद्वषकः. — P सा अहं अवगमित्तण अगदा कथिसं । देवोए पियसहीए पियवयसस्सं वंचणा कदमवगदमण, W देवोए पियवयसस्सं वंचणा कदमवग, N देवोए पिअवअस्सकिदं वंचणामवग-मिदं । कुरंगिका । भट्ट्रअस्सं वंचणं किदं

तए सह संगमं जागिअ आभछदि देवो, O देवोए पिअवस्सेणा वंचणा कदे ति अवगमिअ, R देवोए पिअवअस्सेणा वंचणा केद ति अवगमिअं कुरं पिअसहि भदार-अस्सं वंचणं कदुअ तए सह संगमं जागिअ आछदि देवो, S पिअसहि एदं एव्य पविअवअस्सं वं आभछद् अवग-मिदुं देवो, T पिअसहि एदं एव्य पिअव-अस्सं वंचणागअं अवः आ^{१०} देवो, U पि-असहि एदं जेव्य पिअ^{११} वंचणागअं अवः आ^{१२} देवो.

34^j P कथयति कुरंगिका कथेदि कथयति कुरं-गिका कथेदि कथयति, NR omit कुर-ङिका see above; T विद्वूः. — POU omit ता; NR तेण. — N omits कुञ्ज. — PWNTU °किराअ^{१३}, OR °किरात^{१४}. — P °वेरिस^{१५}, NSU °वरि-सवर^{१६}, T °वरिसहर. — P °सौवेद^{१७}, NOR °सौविद^{१८}, T omits °सौविद-ल्लाण. — PWNORS एस, T सो. — NOR हलहलो, T कोलाहलो.

ज्ञेव पविसिअ रखाधरं गच्छामि जाव देवी महाराणा सह सं-
गमं ण जाणादि ।

इति निष्क्रान्ताः सर्वे¹⁰ ।

कृतोयं ज्ञवनिकान्तरम्¹¹ ।

34⁹ STU omit कर्पूः. — PORT पेसटु, N पोसटु, S पेसउ. — STU षे कप्यूरमं-
जरि महाराओ. — P जेणाहमिमिणा,
W जेण ज्ञेव इहागदा वि ण जाणो-
आमि omits अहं इमिणा. — N omits
अहं; STU अहं वि. — OR सुरंगिभा-
दुवारेण, TU मुष्टेण. — P घेव, WS
omit; NR जेव्व, O ज्ञेव्व, TU व्व. —
N पौवसिभ. — PW रखाहरं, N र-

कखाहरं, O रछाधरं, R छाधरं, T रखा-
धरं. — N जात, OR जह, SU जेण,
T तेण. — U omits देवो and सह;
ST महाराणा संगमं देवो. — N omits
ण. — W याणादि, S आणाद्व, T आ-
णादि. — W adds राजा । एवं कुणम्ह.
34¹⁰ PN इति परिकल्प्य निष्क्रान्ताः सर्वे.
34¹¹ U इति कृतोयं. — PWSTU यवनि-
कांतरं.

ततः प्रविशति राजा विद्वृष्टकर्त्त्वं¹

राजा । अहो²

गाढअहम्हो गिम्हो पवलो मअणो कहं णु सोढब्रो ।

सा उण साङ्गच्छी एङ्गधे वि दुलहा विहिणा ॥ १ ॥

जदो¹

इह कुमुमसरेङ्गोअराणं इदमुहअं पि हु दूसहं ति मखे ।

जरढरइकरालिओ अ कालो सह अ जणेण पिएण विष्पलभ्मो ॥ २ ॥

विद्वृष्टकः । एङ्गे ममधबाहणिज्ञा अखे तावसोसणिज्ञा¹ । अम्हा-

०² NS omit राजा.

१^a PWNOR गाढभरो. — W अम्ह गिम्हो, N गिहनपवणो, T omits गिम्हो. — P पवलो, W अहो पवलो, N प्पअंडो, T पभलो. — POR पवलो, W मलयपवणो, N omits. — P त कहं, W ता कहं, NOR ता कहं. — P omits णु. — PWNOR सहिदव्यो.

१^b PWNOR omit. — SU omit वि. — SU दुलहा, T दुलाहा.

१^c S omits.

२^a PSTU omit इह. — S चरसरकगाभराणं. — PW इदमुभअं, N इदमुभरअं, O दुवभ तहा and in the margin as RU इदमुहअं, S इदमिह, T इदमुभवं. — ORTU वि, S कं पि. — O अ

corrected to हु, STU omit हु. — W दूसयं, N दुसहं, SU सुदूसहं. — T मखे.

२^b P जठं, NR जरठं, T जरटं. — PW NOR रविं. — PWOR चकरालिदो, N चकरछिदो. — U omits अ. — N आलो. — PWN सुहअ, OR तह अ, T सहज. — SU विष्पओओ, T विष्पोवो.

२^c N एङ्गो, OR एङ्गे दाव, STU भो एङ्गे; T adds च्छ, U adds एङ्ग्य. — PW अम्ह, NOR मम्ह, ST वम्हहस्स, U मम्हहस्स. — PW वहणिज्ञा, N वाहणिज्ञा, O तंवणिज्ञा, R and O in the margin छणिज्ञा, T वाहणिज्ञो वि अ किं उण कुहाए and omits the

रिसो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-
णिज्जो^१।

नेपथ्ये^३

शुकः । ता किं णु क्वु दे मूलुप्पाडिद्वूलिअं सीसं करिस्सं^४।
राजा । विहस्य^५ । वअस्स लीलावणसञ्चन्दचारिणा केलिमुएण किं
भणिदं^६।

विद्वृष्टकः । सक्रोधम^७ । आ दासीएपुत्र भुत्यज्ञजोग्गो सि^८।
नेपथ्ये^९ ।

सदं तुम्हारिसाहिंतो संभावीअदि जड मे ण होनि पक्खाव-
लीओ^{१०}।
राजा । कधं उडीणो विअ^{११} । विद्वृष्टकं प्रति^{१२} ।

rest. — N अस्सो, U omits अस्से ता०.
— N ‘सोसणिज्जो, S तावस्सो०.

2^a T omits. — P जणमणो. — N काम-
बाहणिज्जो omits the rest. — P व-
हणिज्जा, WO वहणिज्जो, R हणिज्जो. — OR तावसोसणिज्जो. — SU
add किं उण कुहाए.

2^b SU omit शुकः. — W किं न, S किं ण.
— PWNTU खु, O क्व, R क्वु, S
हु. — N omits दे; STU एं. — P
‘द्वूलियं, W समूलुप्पाडियं, N मूलप्पा-
लिअद्वूलिआविअलं, OR ‘द्वूडिआविअलं,
RT ‘प्पाडिअं, S आलुप्पाडिअं, U
‘प्पालिअद्वूलाअं. — P विसरिसं सिरं, N
सीसं, SU से सिरं, T दे सिरिकं. — P
संपचं, WOR करइसं, N करिस्से विल-
सवरिसंपचं.

2^c SU omit वअस्स. — N ‘वणं स्सं, U

‘वणस्सं. — P केलोसयसउंतेण, W के-
लो०, TU ‘सउंदेण. — WT भणिक्षं.

2^d W omits.

2^e PORST आ०. — OR ‘उत्त. — P भुजि-
ण्यजोग्गे, W सुल्यकरणजुग्गो, N भुत्त-
जोग्गो, R भुत्युल्ल०, STU जालिअभक्ख-
णजोग्गो.

2^f N शुकः सच्चं. — P ‘सेहिंतो, N तुम्हरि-
हिन्तो, S तुछाहिं, T तमाहिंतो, U तु-
ज्ञाहिंतो. — PNTU संभाविज्जदि (TU
‘ज्ञद), S संभावोजड. — PWOR ज-
दि. — OR मह. — W णा मे. —
P हौतिड, W हुतीउण. — STU पक्ख-
वालीओ, U पक्खपालीओ.

2^g N राजावलोक्य, SU रा० विलोक्य. —
WORSTU कहं. — P छ, W omits;
O विअइ, R विअदि.

णिसा तलिणवित्थरा तह दिणस्स वडुत्तणं
 ससी लहइ खरडणं तह अखरडबिम्बो रई।
 णिदाहदिअहेसु विप्फुइ जस्स एस क्लमो
 कहं ण स विही नओ खुरसिहाहि खरिडज्जइ ॥ ३ ॥
 किं च णिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि^१। जदो^२
 मज्ज्ञएहे सिरिखरडपङ्ककलणा आ संझमोल्लंसुअं
 लीलामज्जणमा पओससमअं साअं सुरा सीअला।
 गिम्हे पञ्चिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो
 एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥
 विदूषकः । मा एवं भण^३।
 पराङुच्छविच्छुरिअणाअलआदलाणं

३^a N णिहा तह ण वित्थरा जह दिणेलु दीह-
 त्तणं — WOR दिणेसु — P वटुत्तणं
 and वटुत्तणं, OR वटुत्तणं, S पुटुत्तणं, T
 उद°, U शुड°.

३^b P लहरि, NOR लहरि — P देवी instead of रई.

३^c TU णिदाघ° — P °दियाहुसु, W °दिभ-
 सेसु, N °दिभसेलु, ORT °दिवसेसु —
 P विफुरदि, W विफुरह, N °रंदि, OR
 °रदि — STU कस्स एङ्कङ्कमो, P एस
 क्लमो.

३^d WN कधं — W स ण. — PWNO
 तदो, R तडो — STU कहं ण विस-
 मेसुणो — PNO व्हि, W °सिंहाह्वि, R
 °सिहाह्वि, SU °धराहि, T °धराए — W
 °ज्जतु, N खेडज्जदि, OR °ज्जए.

३^e N किं चा, R किं चा — STU णिच्च.
 — PWN सेवणिज्जो, STU सहणिज्जो

गिह्मो. — P जहि, WNOR जदि, T
 जइ ज. — W सुहिसंगमो, N लुहअज-
 णासंगमो, STU पिअजणासमाअभमो. — P
 WN होदि, S भविस्सइ, T हविस्सदि,
 U भविस्सदि.

४^a P मज्ज्ञचे, NRSTU मन्ज्ञचे, O मज्जणे.
 — S सिरिकंठ°. — O °सुल्लंसुअं, N
 °मोल्लंसअं.

४^b P °मज्जणायं पउससमये, W पउस्स°, OR
 पटोस°, U °मज्जणामप्पभोस°, STU °स-
 मभा. — WS सोलआ.

४^c N गोणहे, T गिमे. — PN °णिहुअणं. —
 P omits पि; N च, ST छि.

४^d P एदं, W एदो, NORSTU एदे.

४^e NORSTU एव्वं.

५^a P पंडुत्यविरिदिनाप°, W पंडुत्यवि°, SU
 °च्छत्त°. — WNORSTU °कुरिदा°. —
 MSS. °लदा°. — S °णदाणं.

साहारतेष्वरसपेसलपोफ्लाणं ।
 कप्पूरपंसुपरिवासिअचन्दणाणं
 भद्रं णिदाहदिअहाणं वअस्त होउ ॥ ५ ॥

राजा । एट उण एत्य रमणिज्जं ।
 सपञ्चमतरङ्गिणो सवणसीअला वेणुणो
 समं सिसिरवात्तिणा वअणसीअला वारुणी ।
 सचन्दणघणत्यणी फरिससीअला कामिणी
 णिदाहदिअहोसहं सअलसीअलं कस्त वि ॥ ६ ॥

अवि अ^१ ।

लीलुत्तंसे सिरीसं सिहणपरिसे सिन्दुवाराण हारो
 अङ्गे ओळं वरिलं रमणपणइणी मेहला उप्पलेहिं ।
 दोसुं दोकन्दलीसुं णवबिसवलआ कामवेज्जोवणिज्जो
 तावातङ्केक्तनां महुसमअगमे एस वेसो ५ बलाणं ॥ ७ ॥

5^b W सहारं, N सहेरं, OR साहेडविल्लं, STU साहविओल्लं. — WNOR “परिपेसलं”, S “रसपेसणा”. — PR “पोफ्लाणं”, W “पुफ्लाणं”, N “पोफ्हाणं”, O “फोफ्कुलाणं”.

5^c OR “फंसं”, T “पूरं”. — PWNOR “वासिदं”, T “वासिआ”. — S “चुखआणं”, T “प्पोत्यआणं”, U “वत्यआणं”.

5^d PN “दिअसाण”, W “दिवसाण”, ORSTU “हाण”. — PNOR भोढु, STU होढु.

5^e O omits राजा. — WS इदं, OR इलं. — PWNOR पुण. — P अत्य, W पिछ. — N रमणिज्जं.

6^a N सणंचम. — W वेणवो, N वेणुणा.

6^b N “वारिणो”.

6^c OR “चणत्यलो”, STU “रसत्यणो”. — PNR सभणसीअला, W सायणं, O सभण “corrected to फरिस”. — T “सौदाला”.

6^d P “दियसोसहं”, W “दिवसे”, NU “दिअसो”, T “दिहसो”. — PW भण ण सो यलं, T सआलसीअलं.

7^a P लौलुत्तंसो, W लौलों, OR लौलुत्तंसं. — N सरीसं त्यणं, ST सिहणं, U सिहूरं. — N सिंधुवाराण.

7^b T ज्ञाहणपणइणी मेहाला.

7^c P “कुडलोसुं”, TU “कंदलेसुं”. — P भवधि- सबलया. — P कामणिज्जो मणिज्जो, W “वेलजो मणुज्जो”, N “वेइझो मणुइझो”, O “वेज्जो मणोख्खो”, R “वेलजो मणोख्खो”.

7^d P तावत्तंकंवमाणं, W तावातंकङ्कतंतं, N

विद्वष्कः । अहं उण मणामि¹ ।

मञ्ज्ञ एहल एहधण चन्दण पञ्चिलाणं
साअं णिसेविअणिरलामञ्जणाणं ।
सामासु वीअण अवारिकणुकिवआणं
दासन्नणं कुणइ पञ्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनीय¹ ।

पञ्चञ्जुं णवहूवभञ्जिघडणारम्मे जणे संगमो
जाणं ताणं खणं व रञ्जिदिअहा गञ्जनि दीहा अवि ।
जाणं ते अ मणं पि देन्ति ण इं चिन्तस्स संताविणो
ताणं जन्ति मणोरहेकजणणा मासोवमा वासरा ॥ ९ ॥

भावो गिम्हेक्षितन्तो, OR तावात्क्रमाणं, S तावुक्षेक्षितं, TU तावुक्षेक्षितं (T ताउत्तं). — WR °गदे, O °समए गदे. — N बलण.

7^a PW पुण, S omits.

8^a W मञ्ज्ञयहसयह, OR मञ्जणहर वहलचंदण, ST मञ्ज्ञयदिखणवचंदण, U मञ्ज्ञयहदिखणवचंदण. — TU °सीभलाणं

8^b P निसेविदं, W णिवेसिय, NOR णिवेसिदं, STU साभणहसेविदं (S °सेविअ). — TU °णिरंदरः.

8^c N इसीसि, STU णोसासु. — N वीअणवा, STU वीअणिअ. — PWNORU °कणुकिवदाणं, S °कणोल्लिदाणं, T °कणुखिदाणं.

8^d PW कुणदि, N वहृदि, R कुणय. — W बहूण, NO बलण, R वलण.

9^a P पञ्चरज्ञो, W पञ्चणं, OT पञ्चणं, R पञ्चणं. — NOR °ऊआ, STU °चूदं.

S °भांग. — T दिणे. — WOR संगमं, O in the margin संगमो.

9^b WOR वंकताण मणामि हौंति सहसा जे णाम हल्लोहला (W °हलो); O in the margin as our text. — PNOSTU ताण. — PO खणं व इन्ति, N कखणं भवंति, TU खणे च्च. — O दभहा. — P यच्चंति, N वट्ठंति, O वट्टंति.

9^c P जाणं सो ण खणं पि, WOR ते णिहं ण खणं (W खणणं omits ण) पि, NSTU जाणं ते (SU दो) अ मणामि, O in the margin णिच्चं जाण खणं पि. — ST दंति. — P नि, T omits ण. — PW रई, T रइ. — SU रित्त च्च, T रित्त च्च. — P ते ताविणो, WOR संदाविणो, STU उत्ताविणो.

9^d P जन्ति, N इन्ति, T टिन्ति, U ठंति. — P मणोरहेकं, WOR अभमि दौहरतमा. — NT मसोपमा. — S वसरा.

विदूषकं प्रति^१ । अत्यिं तगगदा का वि वत्ता^२ ।

विदूषकः । अत्यिं । सुणादु पिअबअस्सो^३ । कधेमि सुहासिदं दे^४ । जा सा कप्पूरमञ्चरीए रक्खाभवणे सुरङ्गा दिखा सा देवीए दिटू^५ । तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएणा णीरन्यं कटुअ णिबद्धं^६ । अणङ्गसेणा कामसेणा कलिङ्गसेणा वसन्तसेणा विव्वभमसेणा त्ति पञ्च चामरधारिणीओ सेणनाणामहेआओ सहेण फरक्किदफरअकरवालहत्याओ कारामन्दिरस्स रक्खाणिमित्तं पुब्बदिसाए णिउत्ताओ^७ । अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्गलेहा विव्वभमलेह

9¹ P राजा विटू, S omits.

9² PW अवि अ अत्यि, N वअस्स अत्यि, STU किं अत्यि after वत्ता. — N त-गा, OR तत्त्वगदा.

9³ P सुखेदु, W सुणदु. — STU वअस्सो.

9⁴ PWSTU कहेमि. — P सुहासियं, W क-सुहासियं. — P त, W ते, STU omit दे add राजा । कहेहि २ । (T omits २) विटू ।

9⁵ P जं सा, W omits सा; N जदो प्पहुदि, OR जदो प्पहुदि सा. — PNOR अंजरे. — P रक्खाभवणा, N भवणादो. — P सुरंगादुवारं, N सुरंगादुभारे, O सु-ंगा, R रंगा, T सुरंगादुवारेण. — PN omit दिखा; T गदा. — PNOR omit सा. — POR omit देवीए. — P दिटू, OR omit. — WT add राजा । तदो तदो । विदूषकः.

9⁷ P translation only. — N तदो प्पहुदि, OR तदो आरहिभ, SU तदो अ. — WT omit तं. — OR सुरंगा. — W N दुआरं, STU कुहरं omit देवीए. —

N बहलसिला^८, STU गिंगलसिला^९. — T णीरथे. — W कटुइय, S करिभ. — W णिबद्धं, NR पिछिदं, O omits; STU णिबंधिअ. — P देव्या एयुरसि-लासंचयेन बंधापितं नोरंधं कृत्वा.

9⁸ W अश्यं च before अणङ्ग^{१०}. — WOR क-लिंगसेणा कामसेणा, N कलंगसेणा वसंत-विव्वभमसेणा चिन्तसेणा णामधेआओ omits कामसेणा and ति पञ्च; ST विव्वभमसेणो त्ति पञ्च. — PN omit सेणन्त^{११}, WOR रेण ति णाम^{१२}, W अधेया, OR अ-हेभा. — P omits सहेण-हत्याओ. — NOR omit सहेण; S सहेण वि. — W फर-क्किदफरया करवालहत्या सहचारणोड, N एकारकंपिटकरवालधारिणीओ, OR फर-क्किवदफारकरवालहत्याओ (O कर^{१३}), S परप्परं किं पि कलवालहत्याओ फलआवो, T परप्परं कंपिटकरवालहत्याओ सच्चंमावो, U परप्परं कंपिटकरवालहत्याओ सफ-लाओ. — N कारामंदिरक्क्वा^{१४}, SU कारामंदिरक्क्वा, T बंदिघररक्क्वा^{१५}. — P देसाए, N दिसाओ, T दिसा. — S णिउत्ताओ. T णिउत्ता.

त्ति लेहनाणामहेआओ पञ्च सेर्वीओ पुह्निदसिलीमुहधणुहत्या-
ओ दक्षिणदिसाए गिवेसिदाओ ।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक्क-
माल त्ति मालनाणामहेआओ कलिदकुन्तहत्याओ तस्तोलकरङ्गवा-
हिणीओ पच्छिमदिसाए ठाविदाओ¹⁰।

अणङ्गकेली बङ्गरकेली सुन्दरकेली राअकेली कन्दप्पकेलि
त्ति केलीअन्नाणामहेआओ फलअखगगधारिणीओ मज्जाणपाली-
ओ उत्तरदिसाए आढत्ताओ¹¹।

9^o P ता अणंगः. — OR चित्तलेहा चंदलेहा,
STU चंदणलेहा (U चंदलेहा) मिअंकलेहा
इंटुलेहा, W मियांगः. — SU लेहे त्ति. —
PWORS omit लेहन्तः; N गामधेआओ.
T णामहेआओ. — U omits पञ्च. — P
सुसिदसिलीमुहधणुहत्येण निवडणिबद्धतो-
णीरुद्धरथाणुङ्गससणा समं सरंधोसत्येण, W
पुखितसिलीमुहधणुहत्या निविड संनच्छसेर-
धोसत्येण, N लेसिलीमुहहत्याओ, OR ध-
शूहत्येण गिवित्य(R ठूः) सेरंधोसत्येण सह
(R omits सह), STU धणुहुङ्घहत्याओ. —
— P दक्षिणाए दि०, N दक्षिणाए
दि०, S दहिविहिणिसाए. — OR गि-
वेसिआओ, S गिउत्ताओवेसिओ, T गि-
उत्ताओ.

9¹⁰ P कुंदं कंचणं वउलं कुवलयं मंगलमाले,
W कुंदं चंदं चंदणं मंगलं कंचणमाल,
N कुंदं चंदणं कुवलअं कंचणं मंगलं
माणिक्कमाल, OR कुंदं वउलं चंदणं
कुवलअं माणिक्कं (R adds कंचणं)
मंगलमाल, STU किटं कंचणं वउलं
(T बडलं) माणिक्कं रअणमाले (S ल्ला,
T ल्ल). — PT ति, N त्ति सत्. —

PW णामधेयाउ, N माल त्ति णामधेआ-
ओ, OR णामहेआओ, S मालणामहेओ
एंद, T णाम. — P उहयहत्यकालिदकुंदेण
परिससहसणा परिवेदिदाओ, W तह क-
लिदकुंतहत्याउ, N णवणितिदकुंतहत्या-
इङ्गसहसेण, OR कलिदकुंदहत्याओ, S
omits; T कंपिटकुदलटूओ, U कडिक्क-
कोदलटूओ. — P तंबोलकरंडवाहिण्डं,
W तंबोलकरंडं, R तंबोलकवाहिणीओ,
S तंबोलकरंगवाहिणीओ दंडहंथाओ दहि-
विदणिसाडिककोअंडलटूओ, T तंदूलं, U
तब्बूलं. — PW ठविदाउ, N गिवेसि-
दाओ.

9¹¹ T अंगकेलि वबरङ्गामराभकि त्ति. — W
OT वङ्गरं, N कर्करं, R पुङ्गरं, SU ब-
ब्बरं. — PW सुंदरं राभं कंदप्पकेलि,
N कंदप्पं सुंदरं णोलुप्पलकेलि, OR रा-
भं सुंदरं कंदोदकेलि, S सुंदरं कामं
राअकेलि, U कामं राभकेलि. — PW
omit त्ति. — PS omit केलो०; WN
णामधेआओ, OR णामहेआओ, T के-
लिअंतं. — P चेदियङ्गडत्तलाविदरिल्लेण
भिच्चसहसेण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदि-
रावदी केलिवदि त्रि पञ्च वदीणामहेआओ कणाअचित्तदगडहत्याओ
सुहासिदपाहिआओ अज्ञकवीकिदाओ¹² ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्नी¹³ ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विष्णवेदुं पे-
सिदा¹⁴ ।

ततः प्रविशति सारङ्गिका¹⁵

सारङ्गिका । जअटु जअटु भट्टा¹⁶ । देवी विष्णवेदि¹⁷ । अज्ञ वडसावि-
त्तीमहूसबोवअरणाइं केलिविमाणं आहहिअ देवेण पेक्खिद-
ब्बाइं ति¹⁸ ।

तला विबुणविदुरिल्लाउ, N फालभाखगाधा-
रिणोभो पापिडक्कसहस्सेण समं, OR फड-
भच्छ्वेलणविजुरिल्ला, S सफलआसि-
लआ, T कणाभवेत्तधारणाओ, U कणाभवे-
त्तदंडहत्याओ. — P मज्जणावालौउ, NTU
omit; OR मज्जणाकरोओ, S यालिआ.
— W केलोसह्णा उत्तर. — PS आण-
ताओ, W अठत्ताउ, T पञ्चकिरिकिदाओ,
U पञ्चकत्तोकदा आणंताशो.

9¹² U omits. — ST अखं वि, N ताणं वि.
— PO एणा, W मज्जे, R omits; T
उणो. — ST उवरि मन्दिरस्स. — P मदि-
रावदो कल्लोलं तरंगं माणां केलिवदोदि,
W मंदारं कल्लोलं तरंगं मदिरा० केनि-
वदि, N मदिरा० केलिं कल्लोलं तरंगं
माणवदो, OR मंदिरा० कल्लोलं अणांगा-
कोलिवदि, S दारं तरंगा कल्लोलं मदिरा०
केलिवदि. — PT ति, N पंच ति. —
WOR omit पंच वदो०, N see below.
— P घेयाउ. — W कणायवित्ता०, N
यरहारकुमारोओ कणाभा०, S कणाभवेत्तदो-

लिअकराओ, T omits, see iv. 9¹¹. —
P सुहासोयपाडियाउ, W सुहासिभा०, NS
सुहासिभपाठि०, O सुहसिभ०, R सुहा-
स्यपाठि०, T सुहासिहपाठि०. — P अट-
कवीरिटाओ, W अट्टकवी०, N बंदीणाम-
धेआओ अट्टकवी०, OR अट्टकवी०, T
अज्ञख्येदावो. — WNOR ‘कदाओ. —
PW add पंच वोणाकारोओ, N adds ति.

9¹³ PWNOR अहो देवीए सामग्नी अंतेउरोचिदा.

9¹⁴ N भो वअस्स देवीए एसा, SU एसा वि,
T अहो instead of एसा. — W कि-
मपि, T किं वि. — P विष्णवेदुमाणदा,
N यिवेदव्वतुं, OR विष्णविदुं किं पि, TU
विष्णविदुं. — S पेसिभा. — P adds
राजा । आगच्छुदु.

9¹⁵ STU प्रविश्य.

9¹⁶ PN omit सारं — SU जेतु, T जेतु च.
— WN महाराओ.

9¹⁷ PN देव देवी, W भट्टाकं देवी. — N
विष्णवेदो, U घेह.

9¹⁸ P भाउभूदमादावडसावितीमहोसवे पेक्खेव-

राजा । जं आदिसदि देवी¹⁹ ।

चेटो निष्कान्ता²⁰ । उभौ परिक्रम्य प्रासादधिरोहणं नाटयतः²¹
ततः प्रविशति चर्चे²²

विद्यकः ।

मुक्ताहलिलाहरणेच्चआओ लासावसाणे तलिखांसुआओ ।
सिज्जनि अखोखमिमीउ पेच्छ जनाज्जलेण मणिवारएहिं ॥ १० ॥

इदो अ^१ ।

परिभ्रमनीउ विचित्रबन्धं इमाउ दोसोलह खचणीओ ।
खेलनित तालाणुगअप्पआओ तुहङ्गे दीसइ दण्डरासो ॥ ११ ॥
समंससीसा समबाहुहत्या रेहाविसुद्धं अवराउ देनित ।

गार्द, W भाउयाइ महूसउवयरणाईं, N
 चउत्थिदिअहे भविभ वटसावितमहूसवोअ-
 करणाईं, OR वडसाइतीमहूसवोवअरणाईं,
 S तडाअभमहूसवोवरणाईं, T तटाअभमहूस-
 वोवकरणाईं, U तडाअभमहू. — P देवण
 क्लोविमाणणासादमारहिभ, N देवण के-
 लिविमाणणप्रसादमारहिभ. — W देवण
 टेवो प्रिक्षिदव्यणि, N दव्य, T दव्यं.
 — P omits ति; W त्तिति, NR ति.

9²¹ NOR omit परिं. — P प्रासादोहृष्णं,
W ओहनाटितकेन, NU प्रासादोहृष्णं, T
प्रासादाक्षरोहृष्णं.

9²² PORSTU omit. — W चक्करे.

10^a N विदूः भो पेक्ख २ सोसा०। — S भ-
रणज्जलाओ, TU भरणुज्जलाओ। —
OR लासा०, T गच्छा०। — N चलिअं-
सआओ, STU तरजुंस०।

10^b P सिच्यति, W सिचिति. — N अखोमा-
सिमीओ, O °सिमीओ, SU °समीओ, T

‘ਸਮੀਅ ਪੇਕਲੁ. — P ਜਾਂ ਮਜ਼ਜ਼ਲੇਗਾ, N ਜਾਂ-
ਤਾਜ਼ਾ, OR ਜੇਹਿ, STU ਜਾਂ ਤਜ਼ਲ. —
W ਸਹਿਮਾਵਯੋਹਿ, N ਵਾਰਯੋਹਿ, OR ਧਾ-
ਰਏਹਿ, STU ਜਾਂ ਜ਼ਰਸਿਗਏਹਿ.

10¹ PWSU omit.

11^a P इदो हंसठोड, W मंतोए, SU मंतोओ.
 — WORSU इमा इदो, N विशिमि,
 T आमा इदो. — P दोसलह, WOR
 सौलह, N दोसोहत, S सोडह, TU सोडस.
 — P गच्छिओ, S गंदर्वाओ.

11^b MSS. °गद°. — PNORU °प्पदाओ, S
°प्पवाओ, T °पदावो. — S रंगणे, TU
रंगकणे. — POR दीसदु, WN दीसदि,
S omits. — P दंडेसो, W ढंड°, N
दंतरासे, S तड्डओ सो, TU तंडवो सो.

12^o P समंससीसमव्याहुत्य, W सामंस^०, N
 •सोसं. — N •हृत्य, S सहवाहुबंध, U
 •बाहुबंधा. — N रेह०, S रेखा०. —
 WOR. •विसुद्धा. — N अवराओ, SU
 अपराओ, T अपरा. — PS दर्ति, N
 होति, T दभंते.

पंतीहि॑ दोहि॑ लअतालबन्धं परोप्परं साहिमुहीउ चल्लिं ॥ १२ ॥
 मोहूण अखा मणिवारआइं जन्तेहि॑ धारासलिलं खिवनि॑ ।
 पडनि॑ ताओ सहिआणमङ्गे॑ मणोभुवो॑ वारुणवाणचङ्गा ॥ १३ ॥
 इमा॑ मसीकज्जलकालकाआ॑ तिकरडचावाउ॑ विलासिणीओ॑ ।
 पुलिन्दरूवेणा॑ जणस्स हासं॑ समोरपिच्छाहरणा॑ कुणनि॑ ॥ १४ ॥
 हत्ये॑ महामंसबलीधराओ॑ हुंकारफेझाररवा॑ रउद्दा॑ ।
 णिसाअरीणं॑ पडिसीसएहि॑ अखा॑ मसाणाहिणअं॑ कुणनि॑ ॥ १५ ॥
 का॑ वि॑ वाइअकरालहुडुङ्गा॑ रम्ममह्लरवेणा॑ मअच्छी॑ ।
 दोल्लआहि॑ परिवाडिचलाहि॑ चल्लिकम्मकरणम्मि॑ पअट्टा॑ ॥ १६ ॥

12^b RSU पंतोहि॑, T पंतिहि॑. — P दोहि॑.
 — NSU परोप्परं, T परुप्पर. — WORS
 “मुही॑”, N “मुहा॑”, TU “मुहोओ॑”. — P
 दुने॑, W चलंति॑, N हुवंति॑, OR अ के-
 लि॑, S छं॑ ॥ यं॑ ॥ लि॑, T सल्ली॑, U
 छल्लि॑.

13^a U मोङ्गा॑. — P मणियारयाइं॑, OU “धा-
 रआइं॑”, R “हारआइं॑”, S “सारआइं॑”, T मु-
 कूख्यअम्मपिधारआइं॑. — N जन्तेहि॑, OR
 जंतेणा॑. — R खिवंति॑, ST खिवंति॑.

13^b T पंटंति॑. — P सहिआणा॑ अंगे॑, WO in
 the margin R मह्लाणा॑ अंगे॑ (W अं-
 गे॑), N अ पिभाणा॑ अंगे॑, O in the text
 अविआणा॑ अंगे॑, S वि॑ पिभाणामंगे॑, TU
 वि॑ पआणामंगे॑ (T अंगे॑). — P मणो-
 भवे॑, W मणोहवा॑, OR “भुओ॑” T “भवो॑”.
 — P “आणउङ्गा॑”, W “वाणउङ्गा॑”, N “आ-
 णकप्पा॑”, O “वाणजुङ्गा॑” in the margin
 “जोगा॑”. R वारुणजुङ्गा॑, T “वाणाचंगो॑”.

14^a N समोकज्जलकालअंगा॑. OR “कालदेहा॑”,
 S मसोमुज्जल॑, T मसोकज्जल॑, U म-
 सीमज्जल॑. — P तिकंदवादाउ॑, N ति-

हंडहारोओ॑, OR तिङ्गंडवादाभो॑, ST ति-
 क्कंडवादाभो॑, U तिखंडवादाभो॑.

14^b WT “रणेणा॑”, N “रुणणा॑”. — ORST “भ-
 रणा॑”. — W कर्तंति॑, T कर्तेति॑.

15^a N omits. — P महामासविलोउ॑ बाला॑,
 W “बलीधरोउ॑”, O महावंस॑, OR “ब-
 लोधराओ॑”, STU महामंसधरोओ॑ बङ्ग॑ (T
 बङ्ग॑) हुंकारफेझार॑ (S “छिकार॑”, T “षे-
 झार॑”). — OR “रवाउ॑”. — P रउद्दा॑,
 OR रुद्दा॑, SU अ रोहा॑, T अ रंदा॑.

15^b N omits. — W णिसाघरेहि॑, S “सरोण॑”,
 TU णोसाचरोण॑. — P मासाक्षा॑, S
 “भिलाअं॑”. — O कर्तेति॑, R कर्तेति॑ end of
 the mss.

16^a PNO वादिद॑, WT वाद्द॑, S वाहिभ॑.
 — P “हुडङ्गा॑”, NT “हुड़का॑”, O “हुंडङ्गा॑”,
 S “हिङ्गा॑”. — PWO मंदमह्ल॑. —
 WNT “लण्णा॑”, U “रण्णा॑”. — WST
 मिभच्छी॑.

16^b PWNO भूलदाहिं॑ (W “हि॑”), SU दोल-
 आहि॑, T दोल्लदाहि॑. — N पडिवाहिं॑

किङ्कणीकअङ्गणज्ञणमणा करुणीइलअजन्तिअतालं ।
 जोइणी व लअणच्छणलीलं तारणेउररवं विरुद्धन्ति ॥ १७ ॥
 कोउहल्लवसज्ज्ञमवेसा वेणुवाअणपरा अवराओ ।
 कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य^१

सारङ्गिका । पुरो ऽवलोक्य^२ । एसो महाराओ मरगटपुञ्चादो कअलीघरं अ-
 गुप्पविट्ठो^३ । ता गदुअ देवीए विखाविदं णिवेदेमि^४ । उष्टुत्य^५ । जअदु
 जअदु भट्ठा^६ । देवी विखवेदि जथा साअंसमए तुम्हे मए परिणाइ-
 द्व त्ति^७ ।

चलाहिं, SU परिणाडि^८, T परिवाडिचहिं.
 — P वल्लकम्म^९, W वल्ल २ कम्म^{१०},
 N णच्चकम्म^{११}, O चारिकम्मकरणोहिं, STU
 इल्लि^{१२}, S करमि. — P पट्ठा.

17^a P विविरोक्तवरणमणा, W वक्तवरणज्ञणसहं,
 सहं, NS वक्त^{१३}, O विक्तवरणसहं,
 T विक्तिगोए विक्तिङ्गणमणा, U विक्त^{१४}.
 — P कंठाग्निहित्यजंतिदत्ताण, W गोदि-
 लयजंतिद^{१५}, N गोदलभजंतितताला, O
 गादलअजंतितताण, SU गोभ^{१६}, T
 गोह^{१७}.

17^b P योगिणी, N जोगिणी, O जोइणी, T
 जोअणि ल्ल. — P कोलं, W O कोलं,
 N विक्तलं, S लअणं-णलोलं. — W र-
 वा, N तालणेउररां, S योउण^{१८}. — P
 विरयंते, N विलभंति, O विरंति.

18^a PWO कोटु^{१९}. — P हल्लज्ञणांगनिवेसा,
 N जणाणंगुलवेसो, S वसगामिर^{२०}, TU
 गमिर^{२१}. — PWNO वादशा^{२२}.

18^b P नासियलोयं, W भासिभ^{२३}, N हसिद^{२४},
 O भामिअलोक्त, S कालवेअरवहासिभ^{२५}
 corrected to कारवे^{२६}, T काअवेअरअ-

भासिभ^{२७}, U राअवेअरभासिद^{२८}. — PW
 उसरंति. — S असंति.

18^c P omits. — WT add सारंगिका.

18^d W विलोक्य.

18^e PWSTU एस; PN add पुणो. — S
 omits महाराओ, U puts it after म-
 रा. — P मरगयपुंज घ्येव, W मरगयपुंजे
 व गदो, NO मरगअकुंजे (O पुंजे) जेव्व
 गदो, SU मरगभ^{२९}, T मरकभ^{३०}. — PS
 TU कदलो^{३१}, N कंदलो^{३२}. — PWN व्हरभं,
 T व्हरमइङ्गमगुपविटो, P अणुपड्ठा,
 W अणुपट्ठो, N अणुपट्ठो, O पट्ठो,
 S पविट्ठो भट्ठा, U विट्ठो.

18^f P ता तगद पि, N ता तगदं पि गदुअ,
 O omits गदुअ. — N देवीविखावीविधं,
 O विखविदं, STU देवीविखविदं. — P
 WNT विखवेमि.

18^g O जभदु once only, SU जेदु once
 only, T जेदु २. — W महाराड, N
 देओ, O भट्ठार.

18^h W भट्ठारय देवो, PNO add शदं, W इदं.
 — STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकरणकुम्भणपदण्णं⁸ ।

राजा । सारङ्ग्निए सद्वं वित्यरेण कथेसु⁹ ।

सारङ्गिका । एदं विख्यावीअदि¹⁰ । अणनारादिक्षनाचदुहसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पडिट्राविदा¹¹ । अअं च दिक्खाविहिप्पविट्राए देवीए विख्न्तो जोईसरो गुरुदकिखणाणि-मित्तं¹² । भणिदं च तेण¹³ । जइ अवस्सं दकिखणा दाद्वा ता एसा दीअटु¹⁴ । तदो देवीए विख्न्तं¹⁵ । जं आदिसदि भअवं ति¹⁶ । पुणो वि-

संख्यासमग्ग; S adds अज्ज. — N ज्ञां, SU तुझेहिं सा, T ठमं. — P मया परिणाविदबु, W गोदवदव्य, N गोदव्या omits ति; S गोदवेब्बो, T गोदव्य, U गोदव्ये.

18⁸ W भोदो, N भो, ST omit; U होदि omits किं — P कुम्हण्ड०, W कुम्ह-डवरणं, N अकालकीहंड०, O अअंड०, S TU आआसादो गिवडिभं अहंडं (S अ-अंडं) गुफ्फफलं (S कोहिंडफलं).

18⁹ WO सवित्यरं omit सद्वं. — PS कहेहि, N कथेहि, T कहेस, U कहेसु. — P adds किं सेदं, W कं सेव ति, O किं एदं ति.

18¹⁰ N एवं, O देव एदं, SU सद्वं, T omits. — T कहिजइ.

18¹¹ P अणांतिरातिक्ळंदव्यदउसीए दिवसे, W अदिक्ळंतचउहसीदिभसे, N अणांतरातिक्ळंत-चउहसीदिभसे, O अणांतरं गिव्वतवउह-सीदिअहे, S अणांताइक्ळंदव्यउहर्विदिअहे, T अणांतराणीक्ळंदव्यउहर्विदिहमेसे, U क्ळंदच-उहर्विदिअहे. — P योमरायमणिक्लमणो, W योमरायमणिक्लमयं, N पम्मोराअमहं, O योम्मराअमणिक्लमई, S सोम्मराअमरं.

— W गोरि, N गोरी. — W कदुअ भेरवाणांदस्स पासे, N कदुअ भै. — PT कदुअ. — P परित्याविदा, W पदि०, N पडिट्राविदा, O पवट्टा०, S पवट्टाविदा, T पटाविदा, U पट०.

18¹² PWNO सभं. — POT अ. — P दि-क्खा गिहाट, W दिक्खा गदोहा, NO दिक्खा गहिदा, S दकिखणाविहिं पविट्राए, T दिखाविहिणिविट्राए, U दिक्खाविहि-पविट्राए. — P तदो देवीए, W तदा तयापि, NTU omit देवीए; O तदो तह. — P विणाविदो य सो, N विख्नुतो.

18¹³ O तेण जोईसरेण, TU देणा. 18¹⁴ P दि, W जदि, OSTU जद्व मे. — NO गुरुदकिखणा. — PWSU दाभव्या. — P एसा दोअटु, W पसादोक्यदु, N पसादोअटु महाराभस्स, O अहिलहिदो अत्यो करोअद ता एसा दोअटु, S पसोद उप्पादोअटु एदं, TU उप्पादोअटु एदं.

18¹⁵ PS omit तदो. — N विख्नुतं, STU भणिदं.

18¹⁶ W वं आ० तं कायच्चं, N आदिसति, S वद्व. — O भेरवाणांदो. — PWNSTU omit ति.

उल्लिखितं तेण¹⁷। अतिथ एत्य लाडदेसे चरडसेणो खाम राआ¹⁸। तस्म दुहिदा घणसारमञ्जरि त्ति¹⁹। सा देवणएहिं णिहिटा जधा एसा चक्रवटिधरिणी भविस्सदि त्ति²⁰। तदो सा महाराण परिणेदवा जेण गुरुस्स वि दकिखणा दिणा भोटि²¹। भट्टा वि चक्रवटी किदो भोटि²²। तदो देवीए विहसिअ भणिं जं आदिसदि भअवं ति²³। अहं च विणवेदुं पेसिदा²⁴। गुरुदकिखणा वि दिणा²⁵। विष्ट्रकः । विहत्य²⁶। एदं तं सीसे सप्पो देसनारे वेज्जो²⁷। इध अज्ज विवाहो लाडदेसे घणसारमञ्जरी²⁸।

18¹⁷ P पुखो पुणो. — WO omit वि. — O भणिं, STU उत्तं; PWO add च. — T तेण भेर०, U देण.

18¹⁸ N अत्य एत्य. — P लाडसमंडले, W दे- समि, NT लाट०, O लाडदेसमंडले. — W सेणो.

18¹⁹ S दुहिआ. — P अंजरी ति, N अंजरी गाम.

18²⁰ P दिवणाहि, WT शुएहिं (T फि), N देवणेहिं, O देवणेहिं. — P दिटा, W आइटा, NO आटिटा, T omits. — W NOT omit जधा; SU जह. — STU omit एसा. — P चक्रवटकारिणी, N चक्रवत्ति०, T परिणी विस्सदि. — P omits ति, — T adds णिक्काहिं.

18²¹ P omits. — N omits सा; O तस. — PW राअहस्येणा, N राक्षस्स, O राऽओ. — PW परिणाविदव्वा, N योतव्वा, O याविदव्वी ति, TU योदवा. — N तेणा. — NSTU गुरुदकिखणा, O अम्ह गु०. — NU omit दिणा; S वि दिणा. — PW भविस्सदि, O भोटु, S होइ०, TU होटि०.

18²² WNO भत्ता. — NTU omit वि; OS अ. — O चंक्वतो. — PWNO कटो, SU omit; T कोटे. — P भोत्ति, WT होटि, O भोटु त्ति, SU होइ०.

18²³ P omits तदो; W ता. — SU विह० दे०, T भवहसिअ दे०. — PNO भणिं, T भणिं. — P यदा. — O आणवेदि, S आदिसदि. — PWNOS omit ति. — W adds तं कोरदि.

18²⁴ P तदो अहं च. — PNSTU विह०. — S पेसिआ.

18²⁵ P गुरुस्स वि गुरु०, WNO गुरुस्स गुरु० (O दकिख०) SU तुह गुरुद०, N दकिख- णाणिमित्त. — PWNO omit वि. — W सा instead of दिणा, N omits; O दिणे ति. — U adds होइ०.

18²⁶ O omits.

18²⁷ W ता उवक्खाणं एदं. STU इदं. — PWT omit तं; N ते, U ता. — P उत्तीसे.

18²⁸ MSS. इह. — OS विभाहो. — P ला- डहसे, N लाट०, STU देसनरे. — TU अंजरि ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो²⁹ ।

सारङ्गिका । देवीए कारिदं पमदुज्जाणस्स मञ्चाद्विवडतस्मूले चासु-
राडाअदण³⁰ । भेरवाणन्दो वि देवीए समं तहिं आगमिस्सदि³¹ । त-
गगदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि³² । इति परिक्रम्य
निष्कान्ता³³ ।

राजा । वअस्स सबं एदं भेरवाणन्दस्स विअभिदं ति तज्जेमि³⁴ ।

विदूषकः । एवं गोदं³⁵ । ण हु मअलज्जणं अन्तरेण असो मिअङ्गम-
णिपुत्तलिअं पञ्चरावेदि सेहालिआकुसुमुद्धरं वा करेदि³⁶ ।

प्रविश्य³⁷

18²⁹ P ते पुण, N ते, O omits; STU देण.

— N भेरवाणांदप्पहावो, S भेरवाणांदप्प-
भावेण, P पहावा, TU पहावेण. — P
परोखेवा, W परोक्खे, N ण पञ्चक्खयो,
S अवरक्खयो, T ण सकीअदि विदू, U
अपरोक्खयो. — O adds दे तां प्रति कहि
स संपदं भेरवाणांदो.

18³⁰ P देवी, STU omit. — PNO कारिद,
W दे. — W पमुज्जाणस्स, TU उज्जा-
ण. — POU उट्टिदे. — P उत्तमूल, N
उत्तलतह, S उट्ट. — P चासुंडाभदणे,
WN छाभअयो, O छाभवयो, STU
चासुंडाय आभदणं (S तणां).

18³¹ O भेर. — PWNOS omit वि. —
PWN देवी omit समं. — PWNOTU
omit तहिं. — SU आभमिस्सदि, T
भमिस्सदि.

18³² P उभी अगदो, W अगदो, N ता अ-
ज्ज. O ता सज्ज, TU तगाए. — NO
TU omit अ. — W तक्खणविहिदा,
NO दक्खिणविहिदो, S तंकाल^०, TU
तङ्काल^०, U वित्तिए. — P कोदुहलय.

W केअर्वलदाहरय, N कोज्जहृधरे, O
कोज्जहलेना. — PNOSU omit भवि-
स्सदि; T व्यविस्सदि. — PWNO add
ता इह ज्जेव (P येव, O ज्जेव) देवेण
ठादव्यं (P गंदव्यं, W गंतव्यं).

18³³ P omits इनि. — ST omit परिक्रम्य.

18³⁴ W राजा साकून्त. — WNU सच्चं. —
W वियंभिय, N विल्लुभिअं, O विअं-
भिअं. ST भेरवाणांदविहिदं, U भद्रवा-
णांदविहिअं. — PS omit ति; WT ति.
— P तक्केमि.

18³⁵ OSTU एलं. — N लेदं, SU एदं.

18³⁶ NU मिअंकल^०, OST मिक्कल^०. — P
मयक^०, W मियकपुत्तलियं, O उपत्तलि. —
PO उज्जरावेदि, W उज्जरावेदि, N व्यसा-
दि, S उज्ज, U पञ्चरिवेदि. — W
ण हु सरक्षसमीरमंतरेण सेहा^०, N ण हु
उदुसमअमंतरेण सेहा^०. — P कुसुमक्कोरं,
W कुसुमक्कोरो, TU कुसुमफुक्कर. —
PO विकरेदि, WN विरेदि, S करेज, U
करेदि.

18³⁷ NO ततः प्रविशति.

भैरवानन्दः । इअं सा वडतरूमूले शिभ्रिखस्स मुरङ्गादुवारस्स पिधाणं
चामुण्डा³⁸ । तां हस्तेन प्रणाम्य³⁹ ।

कप्पनाकेलिभवणे कालस्स पुरो ५ सुराण रुहिसुरं ।

जअइ पिअन्ती काली परमेट्रिकवालचसएण ॥ १९ ॥

प्रविश्योपविश्य च¹ । अज्ज वि ण शिगगच्छदि मुरङ्गादुवारेण कप्पूरम-
ज्जरी² ।

ततः प्रविश्यति मुरङ्गादुवारेद्याटितकेन कर्पूरमज्जरी³
कर्पूरमज्जरी । भअवं पणमामि⁴ ।

भैरवानन्दः । उइटं वरं लहसु⁵ । इध ज्जेव उवविस⁶ ।
कर्पूरमज्जरी उपविश्यति⁷

भैरवानन्दः । स्वगतम⁸ । अज्ज वि ण एटि देवी⁹ ।

प्रविश्य¹⁰

18³⁸ P एदं तं, O इटं वडतरूमूलशिभ्रिख, SU वडभरू, T वउसाहिं । — W शिकंतस्स, N विनिंहिदस्स. — O मुरंगा०. — N दुआरस्स. — P पिधाण, W विधाने, N शिहाण, OSU शिहाण, T पिधाण. — W चामुंडास्से, O omits; T चामुंडाअ-
दण. — WO add इह (O यत्य) ज्जेव
(O ज्जेव्य) खणमेतं चिदामि.

18³⁹ PN omit तां; W चामुंडा, O चामुंडां.
— SU ऋतांजलिः प्रणाम्य. — N adds
यटति.

19^a P भुवणा कोलस्स. — WNS omit पुरो.
— P मुराराण, WN पुराण, O मुरासुर,
ST मुरामुराण (T ण). — W रुहिरसु-
रपुरं, N रुहिसंपूरं.

19^b PNO ज्जादि. — N चंडो परमेठी. —
T ज्जपालचसएणा.

19^c P प्रविश्योपवि वि, OSTU ज्जयोपसत्य. —
NO omit च.

19^d O कहं अज्ज वि. — P निगच्छदि, N आअछदि, S शिगच्छद. — O मुरंगा०.
— NO दुआरेण.

19^e U omits ततः. — W द्याटननाटितकेन,
NSU सुरंगोद्याटितकेन, T मुरंगोटितकेन.

19^f TU कर्पू० पुरोवलोक्य. — P पणविज्जसि,
WO पणमिज्जसि, N पणविज्जसि.

19^g P उच्चिदं, W पुति इक्षियं, N उच्चिदं, S वच्चे इमं, T उदर्द. — P वर. — W
लह, OT लहेसु, S लहेहि, U लहसु.

19^h N omits. — MSS. इह. — P येव,
O ज्जेव्य, SU येव, T येव. — P
उपसु. W उपविस, O उवविसतु, SU
उवविसीअदु (S उप०), T उवविसडि.

19ⁱ PNSU omit. — W कर्पू० तथा ऋत्वा.
— T omits उपविश्यति.

19^j PNOSTU omit भैर०; W स्वं भैर०.
OS omit स्वगतम.

19^k O कहं अज्ज. — STU ण एदि अज्ज

राज्ञो । परिक्रम्य पुरो ऽ वलोक्य च¹¹ । इअं भअवदी चामुण्डा¹² । प्रणम्यावलोक्य च¹³ । इअं कप्पूरमञ्जरी¹⁴ । ता किं णेदं¹⁵ । भैरवानन्दं प्रति¹⁶ । इदं विष्णुवीभिर्दि
णिअभवणे विवाहसामगिं कटुअ आअद् म्हि¹⁷ । ता गेण्हिअ
आगमिस्सं¹⁸ ।

भैरवानन्दः । वच्छे एवं करीअदु¹⁹ ।

राज्ञो व्याघ्रत्य परिक्रामति²⁰

भैरवानन्दः । विहस्य स्वगतम²¹ । इअं कप्पूरमञ्जरीठाणं अखेसिदुं गदा²² ।
प्रकाशम²³ । पुत्रि कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ
सद्गाणे चिटू²⁴ । देवीए आगमणे पुणो आगन्तु²⁵ ।

कप्पूरमञ्जरी तथा करीति²⁶

वि. — N णो गछदि. — P कलावदी
देवो.

19¹¹ WT राज्ञो ३, S देवो and omits the
rest. — TU omit परिक्रम्य. — W
वलोक्य. — P omits च; TU स्व.

19¹², ¹³ O भअवं पणमामि । भैर । विरं जोअ
उवविस्तु । देवो.

19¹² P भयं, W अए इयं. — P भगवतो
देवो चा, W भवदी, SU वहू.

19¹³ PN प्रविश्यावलोक्य च, STU omit.

19¹⁴ P अए इअं, W अध इयं, N इदो इअं,
O अए कप्पू इअं, T इअं अ.

19¹⁵ NSTU एदं, O खेदं.

19¹⁶ T प्रकाशं भैरं प्रति.

19¹⁷ W इयं, O भअवं इदं. — P विणवीय-
सि णियमुण्ये, O भवयं. — P कडुय

विवाहसामगियं, N कटुअ विं, O गदुअ
विं. — WT सामगो, S विआहू. —

PW आगद म्हि, O omits; T आदंहि.

19¹⁸ P ततो, WN तदो तं, O omits; SU

तं. — PO गेण्हाविअ, N गण्हाविअ,
S गाहिअ. — ST आभमिस्सं.

19¹⁹ P NOT वत्से. — SU इदं, T स्वं. —
WO कोरदु, S करद, TU किरदु.

19²⁰ P व्याघ्रत्ति, S omits.

19²¹ TU omit विहस्य.

19²² P omits इअं. — P कप्पूरमञ्जरी इति
गेहमणेसिदुं, W मञ्जरोचरं, SU जारि-
द्गाणं. — W गदा इति निःक्रांता.

19²³ O प्रकाशं कप्पूरमञ्जरीं प्रति.

19²⁴ NOT मञ्जरो. — P त्वं सुरंगाद्वारेण,
N दुरारेण, O सुरंगादवीरं. — P व्येव,
N ज्जेव, O ज्जेव, STU omit. — P
तुरिदपद, N तुरिदं पदं, SU तुवरिअं,
T तुरिअं. — P गद्य, W गद्यअ. —
P यंगणे, W णिअभवणे, T संगणे. —
P चिटू.

19²⁵ PWS देवो. — O आगमणे, STU
आअमणे. — O पुणो वि, S इह पुरो
वि, TU पुणो इह. — W आतंत्र्यं,
STU आअं, TU दत्यं.

19²⁶ PU omit. — W कर्षूं । ए भअवं आ-
शवेदि । इति निष्क्रांता, N कर्षूं दुक्रं

राज्ञो । इदं रक्खाघरं²⁷ । प्रविश्यावलोक्य च स्वगतम²⁸ । अए इअं कप्पूरमञ्जरी²⁹ । सा का वि सारिकिवा दिद्वा³⁰ । प्रकाशम³¹ । वच्छे कप्पूरमञ्जरि कीदिसं दे सरीरं³² । आकाशे³³ । किं भणासि³⁴ । मह सिरोबेअणा समु-प्पसु त्वि³⁵ । स्वगतम³⁶ । ता पुणो तहिं गमिस्सं³⁷ । प्रविश्य पार्ष्वर्णयवलोक्य³⁸ । हला सहीओ विवाहोबअरणाइं लहुं गेणिहआ आअच्छध³⁹ । इति परिक्रामति⁴⁰ ।

प्रविश्य कर्पूरमञ्जरी तथैवास्ते⁴¹

राज्ञो । पुरोऽवलोक्य⁴² । इअं कप्पूरमञ्जरी⁴³ ।

भैत्वानन्दः । वच्छे विभमलेहे आणीदाइं विवाहोबअरणाइं⁴⁴ ।

करोदि, O कर्पूर् । जं भवं आणबेदि ति निष्क्रान्ता.

19²⁷ PNS देवो, O राज्ञो निरूप्य. — NST एदं. — P रखगेहं, N रक्खाभवणं.

19²⁸ S omits च. — PWNO omit स्वं.

19²⁹ TU omit भग.

19³⁰ N omits सा; P adds पुण. — P साक्षा, W सारकिल्लआ, N सदिछा, O रस्सा सारिक्खण, S सारिक्को, T सरक्कि, U सरिक्को. — P पिकिकिदा, W भण्या, N मण यि, O चिट्ठुदि.

19³¹ PWNO omit.

19³² PN वस्ते. — PNOT नंजरते. — N किदिसं, S कीरिसं, TU केरिसं.

19³⁴ WNSTU भणसि.

19³⁵ N सच्चा मह, TU omit मह. — P सिरेबेणा, W सिरेबेभणा, N सरोबेभणा. O न्वेअणा. — PWNO omit समुं, TU न्प्पसु. — PWN omit ति. —

S adds ता सेरं सुप्पीशदु, TU सेरं सु-प्पीशद.

19³⁶ P देवो, WO राज्ञो, NU राज्ञो स्वं, S omits.

19³⁷ TU omit ता. — U पुणो वि.

19³⁸ S omits प्रविश्य; T प्रकां. — PN न्वतोवलोक्य O पार्ष्वमं, STU पञ्चादवं; O adds च.

19³⁹ W हेला. — PS omit सहोओ; N सु-खोओ. — P न्गरणाइं, W णाहृ, N न्करणाइं, S विभाहो, T न्होवरणं, U न्होवेभरणं. — P इह, WN लहु, STU omit. — W गिणहभ, SU गिणहभ. — P आगच्छ, W आगच्छ, N आभय, O आगमिस्सध, STU आभच्छ.

19⁴¹ P omits प्रविश्य; O कर्पूर् प्रविश्य.

19⁴² S देवो. — PN add च. S adds स्वं.

19⁴⁴ P कालवदि. TU मिअंकलेहे; SU add किं. — WO आणिदाइं, S आणिक्काहृ. — P न्वगरणाइं, N न्पकरणाइं, S वि-भाहो, SU णाहृ, T न्करणाइं.

राज्ञे । अध इं⁴⁵ । किं उण घणसारमञ्जरीसमुद्दाइं आहरणाइं विसु-
मरिदाइं⁴⁶ । ता पुणो गमिसं⁴⁷ ।

भेरवानन्दः । एवं भोटु⁴⁸ ।

देवी निष्कामति नाटितकेन⁴⁹

भेरवानन्दः । पुत्रि कपूरमञ्जरि तं जेव करीअदु⁵⁰ ।

कर्पूरमञ्जरी निष्कामा⁵¹

राज्ञे । रक्षायहप्रवेशं नाटयति कर्पूरमञ्जरीं दृष्ट्वा⁵² । अए सारिकवदाए विणाडिद
म्हृ⁵³ । स्वगतम⁵⁴ । झारणविमाणेण शिविगं परिसप्पिणा तं आणेदि
जोईसरो⁵⁵ । प्रकाशम⁵⁶ । सहीओ जं जं शिवेदिदं तं गेणिहऽ आअ-
च्छध⁵⁷ । चामुण्डायतनप्रवेशनाटितकेन तामवलोक्य⁵⁸ । अहो सारिकवदा⁵⁹ ।

19⁴⁵ WNSTU देवी. — PNO आणोदाइं,
W omits; STU अह इं.

19⁴⁶ PWO पुण. — P ऊंजरोए समुचिताइं,
WNO ऊसुचिं, S ऊदाव, T समुचिआं,
U ऊआङ्. — PNSU आभरणाइं (SU
०इ), T आभलणाइं. — P बोसरो, W
बोसरियाइं, SU ऊदाव.

19⁴⁸ STU एक्कं. — PO कोरटु, N करीअदु,
STU omit भोटु.

19⁴⁹ P omits देवी; WOTU राज्ञे. — W
निष्काम्य, ST निष्कामणं, U निष्कामं. —
S नाटयति.

19⁵⁰ STU omit पुत्रि. — P तं ज्येव, W
तं ज्जेव, N तह ज्जेव, O तह ज्जेव,
S तुए वि तहिं, T तुमं वि तं ज्वेव, U
तुए वि तं चेङ. — PWO कोरटु, S
गंतंव, TU करीअदु.

19⁵¹ S नायिका पूर्ववदाचरति, TU नायिका
निष्कांता.

19⁵² WOU देवी, N राज्ञो राजा च, S omits.

— W ऊहे. — N नाटयतः. — STU
नायिकां दृष्ट्वा. — S adds स्व.

19⁵³ P सारिच्छण, W सिरिकवण, N सा-
रिछण, STU सारिच्छण. — N वि-
णाडिद, O विदंविद, STU विष्वलच्छ.

19⁵⁴ S omits.

19⁵⁵ O शिविग्यपरिसप्पिणा झारण, S ऊवि-
खादेण, TU ऊविखायेण. — P शिवि-
ग्यपरिसप्पिणा, W शिविगं परिसरे अ-
प्पणो, N शिविठं परिसप्पणं, STU
शिविग्येण. — PO तामायेदि, W तं
तमायेदि, N तमार्येदि, S तं आणेद,
TU पुरिसं (T पुरुसं) इत्यिभं वा आयेदि
(U ऊइ). — P महाजोगसरो, W
महाजोर्व, N महाजोओ.

19⁵⁶ WNSTU omit.

19⁵⁷⁻⁵⁹ WNSTU omit सहीओ. — N जं
once only, ST omit; U जो. — W
शिवेदिदव्यं, ST विवाहोऽदाइं (S ०इ),
U विवाहोऽदो. — PO तं तं, W तं
लहुअं. NST omit. — O गेणिअ, S

भैरवानन्दः । देवि उविस महाराओ वि आअदो ज्जेव वटृदि⁶⁰ ।

ततः प्रविशति राजा विदूषकः कुरुक्षिका च⁶¹

भैरवानन्दः । आसणं आसणं महाराअस्स⁶² ।

सर्वे यथोचित्तमुपविशन्ति⁶³

राजा । एसा सरीरिणी मअरड्डअपालित्तिआ देहन्तरसंठिदा सिङ्गार-
सवरचावलटू दिवससंचारिणी पुखिमाचन्दचन्दिआ⁶⁴ । अवि अ-
गुणगणमाणिङ्कमञ्जूसा रदणमई बाउल्लिआ⁶⁵ । तधा अ एसा विसा-
रिणी कुसुमणिभरा महुलच्छी⁶⁶ । किं च⁶⁷ ।

गणिहक्ष, U गणिहआ. — P आगदा, W
गङ्गध, S आभच्छ्व, T आभच्छ्व, U आ-
भंडम्ह. — W °यतनेप्रा, N °यतननाठि-
तकेन, S चासुंडागहं प्रविश्य तामव° स्व,
TU चासुंडामंटप्रवेशं नाटयति प्रविश्य
कर्तृमंजरी पूर्ववदास्ते. — W तामलोक्य,
TU राज्ञी तामव°. — W सारक्षिवदा च.
N सरिक्खं, SU सारिक्खं, T सरिक्खं.

19⁶⁰ P घत्से कलावदि, W देवी. — WO
उविससु. — WTU omit वि. — PW
आगदो. — P थेव, NO ज्जेव, STU
एव्व and omit वटृदि.

19⁶¹ T विदूषकच्च. — O सारंगिका च.

19⁶² N omits भैर०. — WNS आसणं once
only. — PSTU omit महाराअस्स.

19⁶⁴ N राजा नायिकां प्रति. TU राजा स्व. —
WO एसा सा. — W कपूरमंजरी सार-
क्षिवया विलासधरणी instead of सरै-
रिणी. — P °च्छ्यापालिया, W °च्छ्यप-
रिच्छिआ, N मअरड्डअपालिच्छिआ, O मअ-

रच्छअस्स सव्वाधिआ सत्तो, STU °पालि-
तभा. — P देहंतरं संतुद, N देहंतररेण
संठिआ, STU omit. — P °सबधुण-
लटू, W °सबर°, N सिंगाररसचावलिदूठो,
O °संचभवावलटू, STU सिंगारसमर°, T
°चाप°. — N दिभस°, ST दिभह°. —
P पुण्यसुटिया, W पुखिमाइंद°, NO °अंद°,
STU पुण्यचंद°.

19⁶⁵ S मणे, TU अवि अ मणे. — P पृष्ठ-
यगुणगणिङ्कमञ्जूसा, W एसा गुणगणमा-
णिङ्कसुतिया, N प्पगुणगुण°, O प्पगुण-
गण°, S गुणगणण°. — BNOSTU
रभण°, P शमयो, W मणिकण मणस्स.
— BPO अंजणास्स सलाआ, W वाढ-
णिआ, N कंजणसलाआ, STU पुतलिआ.

19⁶⁶ P omits. — W जधा सु, N जधा अ,
O जधा, SU जहा, T omits. —
STU omit एसा. — B आणणकुसुममा-
णिप्रव, W लावणकुसुमणिसणा, N रभ-
णेकुसुमणितणा, O अरणणकुसुमणिफणा,
STU विसरिणी कुसुमणिभरा. — O
महुलटू.

भुवणजअपडाआ रूवरेहा इमीए

जह तह णअणाणं गोअरं जस्स जाइ।

वसइ मअरकेऊ तस्स चित्ते विचित्ते

बलइअधणुदण्डो पुङ्गिएहिं सरेहिं ॥ २० ॥

विदूषकः । जनान्तिकम^१ । सञ्च किंदं तए आहाणां^२ । तदं गदाए वि णावाए
ण वीससीअदि^३ । ता तुणिहङ्को चिटु^४ ।

राज्ञी । कुरङ्गिकां प्रति^५ । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुण
सारङ्गिआ वि घणसारमञ्जरीए कोटु^६ ।

20^a P °जणापडाया, W भुभणजयपडौया, N °जणावत्ताआ, O °वडाआ, T °पडाआ. — WN रुआ, STU रुवसोहा.

20^b BPO जह जह, T तह तह. — B गो-अरे, N गोरसं. — BWNO जादि, P दि.

20^c PSTU णभणवलणसक्ता (P वयणा, PT °चलणा) पेसिदो तस्स मखे. — O चस-दि. — B मयरधो, W मयरच्छो, N °केतु, O °केटु. — N विचित्तो.

20^d W वलइया, N वलइद. — B पुदेहिं, P पुंखिदोसू, WNO पुंखिदेहिं, STU पुंखिदेसू. — PSTU अणांगो, W ससरेहिं.

20^e B जनांतिकं । एकांते, PN जनांतिकेन.

20^f O वअस्स सच्चं, P सत्वं, T सव्वं. — B क्यं, PW कदं, O omits, S एदाए ग-हिंदं, U एआए गहिंदं. — P ते, OSU omit; T तीए. — P आहणायं, O आ-हणाअं सुणासु, S आभलणां, TU आभरणां; S adds किं तु, TU किं तु.

20^g B तद्वंगिदाए, PN तडंगदाए, W महाण-

यतडगदाए, O तडगदाए, ST तगदेण, U तगणण. — NSTU omit वि. — B णोक्काए, PW णावाए, N णोआए, O णाविआए, SU विआरेण, T विआए. — B वीससदि, WOSU विस्सोअदि, T विससिभदि.

20^h O omits. — S तं. — PWNSTU तु-गहोको. — P चिटु, STU चिटुमि. — WO add पियवथस्स (W only) तुमं म-भणसरप्पहारजजरिद (O °ज्जरिभ) हिअं श्वं कुरुकुराअंतं (O कुरुकुराअंतं) सुणिभ देवी तुह अहिष्णाअं मुणिस्सदि (O मुणि-स्सदि) । तुणिछङ्गअं चिटु । भैरवानंदः । वछे (W only) यत्त विवाहमंगलमुहुतं ता महाराअस्स किज्जदु जाधोचिदं तए पठि-वणं (W जाहोचिदप्पडिं).

20ⁱ U omits राज्ञी. — BO omit कुरं प्रति.

20^j B कुरंगोए, STU omit. — N तुझं. — B णोवत्यं, P °निवत्यं, N णोवचं, OS विभाहं. — PWNO कुरु, S कु. — B

इत्युभे अप्युभयोर्विवाहघटनां नाटयतः⁷
भैरवानन्दः । उवज्ञाओ हङ्कारीअदु⁸ ।
राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्ञाओ
अज्जकाविज्ञलो चिटूदि⁹ । ता केरदु अग्गिआरिअ¹⁰ ।
विद्वकः । एस मज्जो म्हि¹¹ । भो वअस्स उत्तरीए गरिं दाइस्सं दाव¹² ।
हत्येण हत्यं गेरह कर्पूरमञ्जरीए¹³ ।
राज्ञो चमत्कत्य सविषादमवलोकयति¹⁴

सारंगीया, P सारंगिए. — PN STU omit
वि. — NT करोदु, O कोरदु.

20⁷ BO इत्युभयोर्विवाह⁹, PN वाहकरणं, STU उभे तह इत्युभयोर्विवाहालंकारां (S तहे ति उभं, T वाहनेपथ्यं) कुछतः.

20⁸ WO भैरं वच्छे. — B उवज्ञाय, O उवज्ञाओ. — B छङ्कारियदु, T अङ्कारिअदु.

20⁹ BS omit राज्ञो; TU देवी. — B उपाध्याय आर्यकपिंजलस्तिष्ठति. — PW NO read अज्जउत्त ससो वि (O omits) and omit सअलं अज्जं; S सअलसोत्तिअमोलिमंडणं अज्जउत्तस्स एस, TU एस सअलसोत्तिअमोलिमंडणं अज्जउत्तस्स. — P उज्जाउ, O उवज्ञाओ. — PN कविंजलओ, STU कविंजलो; S adds ति. — T चिटू.

20¹⁰ P भैरवानन्द ता केरदु, O कोरदु, STU करोअदु. — B अग्गारियं, P अग्गिआरियं, N अग्गिआरिअ, STU अग्गिकज्जं.

20¹¹ O विदु¹⁰ त्वरितमुत्थाय. — BPWO omit

एस सज्जोम्हि, TU omit एस. — S omits म्हि.

20¹² ST omit भो वअस्स; U ता वअस्स. — N उत्तरीरोए, O उत्तरीअयपडस्स, S उत्तरीअ, T उतरिवठे, U omits उत्तं-दाव. — B गठिं, N गंठो, T गथिं. — B दयस्स, N देविस्सं, O दद्वस्सं, S omits; T वणहामि. — N ताव, S omits.

20¹³ B हस्ते हस्तं गृहण कर्पूरमंजर्याः, W परिशेषु महाराउ कर्पूरमंजरिं इति हस्ते हस्तं ग्राहयति कर्पूरमंजर्याः, O तुमं हत्येण, T वअस्स हत्येण, U गृहणा हत्येण. — N इत्यं, SU हत्यंगुटं. — P गेरहे, N गेरिहाअ, SU omit; T कर्पूरं गिदाण.

20¹⁴ BP इति राज्ञो चमत्कत्य (P ता), W राज्ञो इत्याकर्पूरं स्वगतं किं नेदं इति चमत्कत्य, N इति भन्ता संसुहे इत्यमप्य-अदि इति संस्कत्य, O इति चमत्कत्य कथं भुल्लो हं, S राज्ञो च सविषादमालो, TU देवी etc.

भैरवानन्दः । सुटुदरं भुज्ञो सि¹⁵ । जदो कप्पूरमञ्जरीए घणसारमञ्जरि त्ति
णामन्तरं¹⁶ ।^{१७}

राजा । करमादाय¹⁷ ।

जे कराटआ तिमिसमुद्धफलाण सन्ति

जे केअईकुसुमगञ्जदलावलीसु ।

फंसेण गूण तुह मञ्ज्ञ सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विदूषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमोक्षो क-
रीअदु^१ ।

20¹⁵ B omits भेर; O भेर तस्य भावसुप-
लभ्य विदूषकं प्रति; S reads भेर वच्चे
पडिसिद्ध, and then follows a lacuna
which a second hand has filled
out as in U; TU भेर । वच्चे किं गु
पडिसिद्धादरं विभ पुलोणसि (T विलोण-
सि). — SU omit सुटु-सि. — B
सुटुदरं, W उच्चञ्जाज्ञ सुटुदरं, N तुभं
सुटुतरं, T सुटुअरं. — P भल्लो,
N भोलो, T भता. — W ससि,
T सो.

20¹⁶ O जादं, T भदो. — SU कप्पूरमञ्जरि
ति. — BPSU घणसारमञ्जरोए, W
‘मञ्जर, NO ‘मञ्जरो, T omits. — B
इति, POSTU omit. — B नामधेयं-
तरं, P किमतंरं, W शपरं नामतंरं, STU
णामतंरं एदं.

20¹⁷ ST add स्वगतं.

21 B केअईतिउस्स कंटया ते सुंदरोए करफंस-
रोमांचावलीणिज्जिदा धुवं.

21^१ P जे क वि बालतिस्स फले वसंति, W

जे के वि ते तिउसमुद्धफलेसु हुंति, N
तिउसमुद्धफले ण संति, O तिउसमुद्धफ-
लाण हुंति, S तिमिसबंधफलाण.

21^२ P ये, N ते. — PWN गंधदला^२, O
‘गुछदलावलोहुं, SU ‘लोए.

21^३ ST यंसेण. — P तूह तुह मञ्जुसरोरजाया,
W तूण तुह मञ्ज्ञ सरीरतुल्ला, N तुड्ड
पुण मङ्कुर सरारतुल्ला, O गूणमिह मञ्ज
सरोरओअस्स, STU ताण तह (T तह)
मञ्ज्ञ सरोरदिखा.

21^४ T दे. — PNO सुंदरोए. — P बहुपुल-
यंकुराद्व, W वहलं पुलकंकुरिल्ला, NSTU
बहला (NT व) पुलअंकुराली, O युलभा
वहला पउत्ता.

21^५ B भो वयस्स । ता भामरोउ दिज्जउ । हु-
यवहे लाजा त्रिप्पंत, P भामरियाउ दि-
ज्जंतु, हुयासे लज्जामोषकं कोरदु, W भो
वयस्स भामरोउ दिज्जंतु हुयवहे लाजा
दिविज्जंतु, N भो वअस्स प्पज्जलिभहु-
भवहभभरोओ दिज्जदु हुभवहे जलांज-

राजा सर्वे तथैव नाटयति² । नायिका सलज्जा तिष्ठति³ । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं सर्वान्सम्भव्यच्य चक्रवर्ती भूत्वा आसां चक्रे⁴ ।

नेपथ्ये⁵

लौओ क्रिक्षपदु, O भो वभस्स भामरिओ
दिज्जंतु वहूलाजंजलोओ खिप्पदुः, S व-
भस्स पञ्जलिए हुभवहे आहुदी दिज्जद्व |
(lacuna) क्षो । तुवरिभपदं दिज्जउ भ-
मरीओ, TU वभस्स पञ्जलिदे (U ए)
हुदवहे आहुदी दिज्जउ (T व्है) करउ
लाआमोक्षो । तुवरिभपदं करोअदु सत्-
पटी परिक्षमो.

21²⁻⁴ B भामर्या नाटयति । नायिका धूमेन व्यावृतमुखो । राज्ञी सपरिवारा निःक्रांता, P भामर्यो नाटयतः । नायिका धूमेन विमुखो । राज्ञी परिवारा निःक्रांता । राजा सर्वे करोति विवादं निवर्त्य सोत्साहं सच्चान्तपि यथाहमयच्य विसर्ज्य च चक्रवर्ती भूत्वा तया सह आसां चक्रे सहयों, W भामर्या नाटयति नायिका धूमेन व्यावृतमुखो । राज्ञी सपरिवारा निःक्रांता । सच्चाणं पच्चक्षं परिणोदा कप्परमंजरी, N राजा भमणं नाटयति । नायिका धूमेन व्यावृतमुखो तिष्ठति । राज्ञी सपरिवारा निःक्रांता, O राजा तथा करोति, S इति परिणयति.

21⁵⁻²⁴ BPW omit. — N भैरवा । वि-
- वाहे दक्षिणा दिज्जदु आचरिभस्स ।
राजा । दिज्जदु । वभस्स गामसभं ते
दिल्लं । विदू । सुत्य होदु ति नतन्ति ।
भैरवा । महाराज किं ते मुणो वि पिअं
कुणोमि । राजा जोईसर कि अवरं पिअं
वढुदि end of the ms. The trans-

lation adds यतः कुंतलेश्वरसुताकरस्य-
श्वस्फारसौख्यशिथिलोकतः स्वर्गः । पाल-
यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणो-
यम् । तथाप्येतद्वतु तावत् । सार्थो न-
न्तु सज्जनानां सकलो वर्गः खलानां पु-
नर्नित्यं खिद्यतां भवतु ब्राह्मणजनः सत्या-
श्चोः सर्वदा । येदो मुच्चतु संचितमपि स-
लिलं सस्तोचितं भूतले लोको लोभपरा-
द्भुखो ऽनुदिवसं धर्मे भति बिभृत् । —
० भैरं राजानं प्रति किं ते भूओ पियसु-
यकरेमि राजा भभवं तुह प्यसादेण एसा
लद्वा राज्ञी परिणोदु महाराजो सच्चाणं प-
च्चरखं नेपथ्ये वैतालिकः पठति सुहणिव-
धो भोदु विवाहमधूसवो देवस्स तहा अ-
मभणामिव र्है सा वासुदेवं व लड्ठो हर-
मिव गिरिपुत्रो साहिलासं पउत्ता सुहभदु
सह अ सं चक्रवर्ती यज्जदुं सिरिरिव किं-
दवंसा सामरज्जस्स वीआ राजा विवाहं
निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु
भरदवधाणं २ । गिर्चं वटुदु सच्चाणाणा
सभलो वगो खलाणं पुणो गिर्चं विज्जदु भोदु वंभणाजणो सच्चासिहा सच्च-
दा । मेहो मुच्चदु संचितं पि सलिलं
ससपिअं भूभले लोओ लोहपरम्मुहो गु-
दिअहं धम्मे मदिं पावस दुखतमाश्रि-
त्य स्वामिस्त्वच्चरणारविद्वशतः सृगार-
संजीविनो लभ्या पंचशरप्तिया ननु मया
कार्यरमंजर्यसौ तल्लाभेन च चक्रवर्तिपदवी
लोके समासादिता कि कि नेह करोति
हृतं महतां संदर्शनं जतुषु-

वैतालिकः । सुहाआ भोदु विवाहमहूसवो देवस्स॑ ।
जं मुद्दं तिमिसं णवं च पणसं जे पारिभहुमा
जे दराडा कमलाण किं च कुसुमं जं केर्इसंभवं ।
सङ्के तुञ्जा कलेवरे गुणगणं लडं बला तारिसा
रोमच्चा फुडपुट्टकरटअमिसा मेलन्ति णिच्छुल्लसा ॥ २२ ॥
भैरवानन्दः । अणं किं दै पिअं करीआटु^१ ।
राजा । इदो वि परं किं पिअं^२ । जदो^३ ।
देवी रोसकसाअमाणसवई णो होइ सावज्जए
लडा पुणससङ्खमराइलमुही सिङ्गारसंजीविणी ।
संजाआ अवि चक्षवट्टिपअवी किं अणमब्रथयणं
सवं तुञ्जा अणुगगहेण भरिअं जं माणुसे लभइ ॥ २३ ॥
तथा वि इदं भोदु^४ ।

भरतवाक्यम्^२

21^a T वैतालिकयोरेकः. — SU सुहो. — 22^१ SU पिअं ते (U दे). — T करिभदु.
Mss. होदु — After देवस्स T adds
सुहोवणदसभलमही सुरमंडलविरहदसोत्य-
वाअणममुहुलिददसदिसावह विवाहसवो
संउत्तो.

22^a T जं मुतंधं तिणीसं. — TU श. — S
दे पारिभहु (lacuna).

22^b S जो दंडो.

22^c T संते तुञ्जा करस्स तं, SU कलेवरे. — 22^२ S इदो परं किं पिअं. — TU किं अणं
T लद्दं. — K संगे तव वरस्य यत गु-
णगणं लब्धुफलास्तादृशा.

22^d SU रोमच्छुड़, T रोमच्चे फुठपुट्ट. — TU
मेलन्ति. — K रोमांचेरितकंटकमिषाण्
मेलन्ति नित्योज्जवला:.

23^१ S तथायेदमसु. — T मैरि । तहि, U
तह. — T एदं. — TU होदु.

अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो
रित्तत्तणदावग्गी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्कान्ताः सर्वे^१ ।

चतुर्थं जवनिकान्तरम्^२ ।

24 TU अणुपमगुणं कर्दणं परिमलमहिभं मुहेसु	24 ^१ BS omit; O इति परिकल्प्य निष्कान्ताः
विअरंति (T विअरदि) कप्पूरमंजरीभं ति-	सर्वे.
भुवणतिलभं युणो जलइ. — K as S. —	
S दिअह विष्फु०. — T adds राजा कप्पू-	24 ^२ B इति चतुर्थं, STU इति चतुर्थं. — P WSU यव०.
रमंजरी हस्ते घटोत्त्वा कौतुकागरं विवेश.	



PART II

GLOSSARIAL INDEX

TO THE

KARPŪRA-MAÑJARI

BY

STEN KONOW

GLOSSARIAL INDEX.

Abbreviations:—ts. = tatsama. — H. = Hemacandra's Grammatik der Prâkritsprachen (Siddhahemacandram, Adhyâya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. II. Halle, 1877, 1880. — HD. = The Desinâmamâlâ of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

अ after anusvâra च [च] and. a. i. 1 ¹ , 3 ¹ ,	अंहि [अंहि] a foot, ii. 47 ^a .
5 ^b , 12 ³ , 17 ¹ , 20 ²⁷ , 22 ¹ , 23 ^b , 26 ¹ , 33 ¹ ,	अकङ्क्षा [^० न] without bracelets, iii. 26 ^b .
34 ^d , 33 ¹ ; ii. 4 ¹ , 5 ² , 6 ^c , 9 ^d , 11 ^c , 5 ¹ , 23 ^d ,	अकुण्ड [अकाण्ड] unexpected, sudden, iv.
27 ^b , 1, 28 ^c , 30 ^c , 1, 31 ^d , 1, 40 ⁵ , 46 ^b , 50 ^b ;	18 ^a .
iii. 1 ¹ , 3 ^d , 4 ³ , 5 ⁵ , 5 ⁶ , 6 ¹ , 8 ¹ , 2, 13 ¹ , 14 ¹ ,	अकथित untold, see कथ.
15 ¹ , 17 ¹ , 18 ¹ , 20 ^c , 21 ¹ , 22 ^b , 25 ^d , 1,	अकलित not performed, see कल.
27 ¹ , 31 ¹ , 32 ¹ ; iv. 2 ^b , 6 ¹ , 9 ^c , 10 ¹ , 18 ³² ,	अकालजलद ts. name of a man, i. 18 ^a .
19 ⁶⁵ , 66. ca. i. 1 ^c , 11 ¹ , 18 ⁷ , 19 ^d ,	अकुण्डम ts. without saffron, iii. 26 ^a .
20 ¹⁵ , 26, 29, 31, 22 ^a , b, 23 ^c , 1, 34 ³⁰ ,	अकुण्डल ts. without earrings, iii. 26 ^b .
35 ^c ; ii. 6 ²⁴ , 26, 10 ^c , 23 ^d , 24 ^d , 29 ³ , 47 ^b , d;	अक्तव्र [^० त्वर] a letter, i. 20 ¹⁴ ; ii. 1 ² , 8 ² ,
iii. 3 ^d , 18 ¹ , 5 ^a , 12 ¹ , 18 ^d , 19 ^b , 20 ^d ; iv.	10 ⁶ .
3 ¹ , 18 ¹² , 18, 24, 19 ⁶⁷ , 22 ^a , b.	अखण्ड ts. unbroken, whole, entire, iv. 8 ^b .
अर्म see इदम्.	अखण्डित [^० त] unbroken, i. 16 ³ .
अहू [अयि] a vocative particle, O, pri-	अगुड ts. aloe, iii. 14 ^b , 27 ^a .
thee, ii. 6 ⁴ .	अग्नि [अग्न] first, foremost; front, fore-
अद्वौहि [अतिद्वौहि] very long, i. 21 ^d .	most point, i. 16 ^c , 26 ^a ; ii. 6 ^a , 14 ^b ,
अह [अये] a vocative particle, O, ah, i. 5 ² ;	20 ^a , 43 ^a .
iv. 19 ²⁹ , 53.	अग्नहस्त [अग्नहस्त] forepart of the hand
अंस ts. a shoulder, iv. 12 ^a .	or arm, i. 4 ^c .
अंसुभ [अंसुक] a garment, cloth, i. 28 ^b ;	अग्निभारिता [अग्निभारिता] arranging of
iv. 4 ^a , 10 ^a .	the sacred fire, iv. 20 ¹⁰ .

अग्निम [अग्निम] first, i. 29 ^b .	अज्ज्वल ts. border, end, skirt, i. 26 ^c , 27 ^b ;
अग्नि [अर्द्ध] a respectful offering, i. 4 ^d .	iii. 3 ^c , 22 ² .
अघडिभ not performed, see घट.	अज्जया [०न] collyrium, i. 20 ³⁶ , 26 ^a ; ii. 19 ^a .
अङ्ग ts. act of a drama, i. 6 ^b .	अज्जलि see जलज्जलि.
अङ्गर ts. a sprout, shoot, blade, iv. 21 ^d .	अण्णा see सुरभग्ना.
अङ्ग ts. a body, limb, i. 13 ^b , 14 ² , 20 ^{15, 16, 31} ,	अण्ड [अन०] Cupid, i. 2 ^b , 33 ^d ; ii. 6 ^d .
33 ^a ; ii. 10 ^c , 12 ^a , 28 ^{b, c} , 36 ^a , 41 ^a , 42 ^b ;	अण्डाङ्केली [अन०] name of a woman, iv. 9 ¹¹ .
iii. 8 ⁴ , 17 ^c , 19 ^a , 24 ^b , 33 ^a ; iv. 7 ^b , 13 ^b .	अण्डलेहा [अन॒द्व॒सेखा] name of a woman,
अङ्गण [०न] a place, courtyard, ii. 47 ^d ;	iv. 9 ⁹ .
iii. 20 ¹⁵ ; iv. 11 ^b .	अण्डसेणा [अन॒द्व॒सेना] name of a woman,
अङ्गणा [०ना] a woman, female, i. 14 ² , 25 ^c ,	iv. 9 ⁸ .
36 ^d ; iii. 16 ^d .	अण्णन्तर [अन०] without interval, imme-
अङ्गुलि ts. a finger, i. 36 ^c .	diately adjoining, i. 12 ² ; iv. 18 ¹¹ .
अचन्द्रणा [०न] without sandal, iii. 26 ^a .	अण्णिल [अनिल] wind, i. 16 ⁴ , 17 ^d , 20 ^c ; iii.
अच्युत्पुद [अत्यहुत] very wonderful, super-	20 ^b .
natural, i. 21 ⁵ .	अणुकार [अनु०] resembling, iii. 25 ^c , 28 ^d .
अच्युत्म [अत्यधम] exceedingly inferior, i.	अणुग्रह [अनुग्रह] favor, iv. 23 ^d .
20 ⁴ .	अण्णणां [अनुनय] conciliation, i. 20 ⁴³ .
अच्युत्तम [अत्युत्तम] exceedingly superior,	अणुदिवसं [अनुदिवसम] day after day, iv. 24 ^a .
i. 20 ⁴ .	अणुबन्ध [अनु०] continuity, sequence, iii.
अच्छ ts. clear, transparent, iii. 4 ^b .	25 ^a .
अच्छरित्स [आच्चर्य] marvellous, wonderful;	अणुराग [अनुराग] love, iii. 12 ² .
a wonder, i. 24 ⁵ , 25 ¹³ ; ii. 42 ^b ;	अणुसार [अनु०] conformity to, ii. 31 ^b .
iii. 3 ¹² .	अण्ण [अन्न] other. annō, i. 20 ³⁹ ; ii. 6 ⁸ ,
अच्छि [अच्छि] eye, i. 16 ³ ; ii. 3 ² , 27 ^a , 41 ^c ;	29 ^{12, 13} ; iv. 18 ³⁶ . annā, i. 4 ⁵ . an-
iv. 1 ^b .	nam, i. 18 ⁷ , 20 ^{2, 31} ; ii. 6 ^{24, 26} ; iii.
अज्जिभ not produced, see जन.	13 ^c , 14 ^c , 16 ^{c, 2} ; iv. 22 ¹ , 23 ^c . annam
अज्जा [अद्य] to-day, i. 20 ³⁴ , 34 ²⁵ ; ii. 1 ² ,	ca, moreover, i. 18 ⁷ , 20 ³¹ . anne,
6 ^{14, 23} , 29 ⁵ ; iii. 3 ^{4, 7} , 20 ³ , 24 ^b ; iv.	i. 27 ^d ; iii. 19 ^c . anne, iv. 2 ¹ .
9 ¹⁸ , 18 ²⁸ , 19 ^{2, 9} .	annā, iv. 13 ^a , 15 ^b , 17 ^a . annānam,
अज्जा [आर्य] an honorable man, master,	i. 1 ^b .
i. 12 ³ , 20 ^{6, 11, 36} , 34 ¹ ; ii. 6 ⁷ ; iv. 20 ⁹ .	अज्ज्ञ [कर्णी] ear, see आ[अज्ज्ञ].
अज्जात्त [आर्यपुत्र] honorific designation	अज्जोत्त [अन्योत्त] each other, iii. 9 ² ; iv. 10 ^b .
of the husband, i. 19 ⁶ , 34 ³⁸ ; iv. 20 ⁹ .	अत्- [आत्मन] self, oneself. appā, i. 8 ¹ .
अज्ज्ञक्षत्र [अस्त्वच्च] superintendent, head.	attānaam, iii. 4 ¹ , 8 ¹ . attapo, ii.
ajjhakkhidāo, iv. 9 ¹² .	10 ⁶ ; iii. 20 ^b .

अत्य [अर्थ] object, meaning, i. 8^a, 20^{7, 8}.
 अत्याचल [अस्त्वा] the western mountain
 behind which the sun is supposed
 to set, ii. 50^d.
 अत्यःगी [आस्त्वानी] an assembly-room, ii. 3^a.
 अदस that, yonder. amuṇā, i. 26^d.
 अदिर्णिष्या [अतिनिष्पुण] very clever, ii. 29¹⁰.
 अदिसंतावि- [अतिसंतापिन्] very burning, hot,
 ii. 41⁵.
 अदिसिसिर [अतिशिशिर] very cold, ii. 41⁵.
 अद्वा [आद्वा] wet, moist, ii. 11^c.
 अद्वा [अधे] half, half portion, side, i. 25^b,
 28^c; ii. 42¹¹.
 अद्वागोमर [अर्धनारोच्चर] Giva as half fe-
 male, i. 28⁴.
 अज्जणिद्वा [अर्धनिदि] half asleep, ii. 50^a.
 अध [अथ] now, then, ii. 11³. adha im
 [atha kiṁ], what else, yes, cer-
 tainly, i. 4¹⁷, 21⁶; iv. 19¹⁶. adha
 vā [atha vā] or, or rather, i. 18¹⁰,
 30². Cp. अह.
 अन्त ts. end, i. 14^d; iii. 2^b; iv. 9^{8, 9, 10, 11}.
 अन्तर ts. interior; interval; different,
 another, i. 7^b, 12³, 29^{a, d}, 34³⁴, 35^b;
 ii. 1^a; iii. 3^b; iv. 18²⁷, 19⁶⁴, 20¹⁶.
 अन्तरिद [°त] gone within, hidden, ii.
 43^{2, 12}.
 अन्तरेण ts. without, except, i. 34^{17, 18};
 iv. 18³⁶.
 अन्तेऽर [‘पुर] inner apartments, harem,
 i. 34³⁸; ii. 11³; iv. 9¹³.
 अन्तो [अन्तर] internally, within, iii. 10^b,
 12^a.
 *अन्त [चन्द्र] the moon. muhaanda, ii. 17^b.
 अन्दोल- to swing, wave, shake. ando-
 lia, i. 17^b. andolida, i. 16³.
 अन्दोलणा [°न] swinging, ii. 35^a, 37^b.
 अन्याभार [‘कार] darkness, iii. 22⁸.
 अपुच्छ [अपूर्व] not having existed before,
 quite new, wonderful, i. 25⁴,
 34²⁵.
 अप्प- see अन्त-.
 अबला ts. a woman, i. 15^a; iv. 7^d.
 अब्मत्यण [अभ्यर्थन] request, iv. 23^c.
 अब्मुअ [अद्वृत] wonder, i. 26^d.
 अब्मुट्टणा [अभ्युत्यान] rising from a seat in
 honor of, iii. 20²³.
 अमुणा see अदस.
 अमोहण [‘न] not bewildering, iii. 26^c.
 अम्बु ts. water, iii. 4^a.
 अम्हे H. 4. 284. a particle expressing
 joy, i. 34²⁴.
 अम्हो H. 2. 208. a particle expressing
 surprise, iii. 20¹⁵.
 अम्हारिस [अस्मादृश] like me, iv. 2².
 अर [कर] causing, performing, i. 15^b,
 34³³; ii. 28^d; iv. 24^a.
 अर्च to honor, praise. accemi, iii. 22^d.
 accido, i. 34³³. accidā, ii. 6^{23, 25}.
 अलभ [‘क्ष] a curl, lock of hair, i. 26^a;
 ii. 20^a.
 अलंकार ts. decoration, ornament, i. 31^a;
 ii. 24².
 अलंकिभ, किट see ल.
 अवाभ [‘यष] a limb, i. 33^c; ii. 48^a.
 अवच्छण see तृ + अव.
 अवत्या [‘स्था] state, condition, ii. 8⁸, 9¹.
 अवतारेदि see तृ + अव.
 अवन्त्सुन्दरी ts. name of the wife of Rā-
 jaçekhara, i. 11^b.
 अवर [अपर] another, iv. 12^a, 18^a.
 अवराहृद [अपराजित] name of a poet, i. 8⁸.

अवसर *ts. occasion, turn, ii. 0^b, 47^a; iii. 26^a*. अहङ्क *ts. a particle implying sorrow or surprise, alas, i. 25¹³; ii. 42^b*.

अवसाण [^०न] *stopping, end, iv. 10^a*.

अवसं [^०श्यम] *necessarily, iv. 18¹⁴*.

अवि [^०अपि] *and, also; though, i. 1¹, 3¹,*
17¹, 22¹, 26¹, 33¹; ii. 4¹, 5², 27¹, 29^c,
30¹, 31¹; iii. 1¹, 6¹, 8², 13¹, 14¹, 15¹,
21¹, 25¹, 27¹, 32¹; iv. 6¹, 9^b, 19⁶⁵,
23^a.

अविगोद [^०नीत] *immodest, insolent, iii. 8¹*.

अस *to be.* mhi, i. 29^a; ii. 28^a; iii.
³, 9, 11, 18; iv. 19¹⁷, 5³, 20¹¹. si, ii.
⁶¹³, 11¹; iii. 22^d; iv. 2⁸, 20¹⁵. at-
d, 5, 34⁸; iii. 9^b, 13^c, 14^d,
^{16^a}; iv. 9^{4, 3}, 18¹⁸. santi, iv. 21^a.
^{āsi, i. 18^{2, 8}.}

असुर *ts. a demon, ii. 31^b; iv. 19^a*.

असोअ [^०शोक] *a tree with red flowers,*
Jonesia Açoaka, i. 20²⁷; ii. 42³¹,
43^a, 46¹, 47^a.

असोसण [^०शोषण] *not drying up, not*
withering up, iii. 26^c.

अत [^०थ] *then, ii. 3^d. Cp. अध.*

अहं *I. aham, i. 13¹, 16¹, 18^{1, 6}, 20^{14, 18, 30, 41},*
^{34^{15, 30, 38}}; ii. 6⁶, 28⁴, 32³, 41⁶; iii.
^{315, 18, 41, 4, 34⁹}; iv. 7¹, 18²⁴. ham, iii.
^{7d}. mam, i. 20^{15, 28}, 28⁸, 32^d, 34^{22, 38},
^{ii. 1^d}; iii. 3^a, 20¹⁷, 34⁹. mae, i. 25⁶,
^{34²⁵}; ii. 6¹⁴, 8³, 24²; iii. 3^{c, 4}; iv.
^{18⁷}. majha, i. 16¹; ii. 40²; iii.
^{23^a}; iv. 21^c. mama, iii. 4⁹. ma-
<sup>ha, i. 18⁸, 19^b, 20^{29, 40}, 25^d, 30^d,
^{34¹⁰}; ii. 3^c, 6²⁰, 8^c, 9¹, 29^{12, 21}, 42¹¹,
^{iii. 24^b}; iv. 19³⁵. me, i. 18², 20^{23, 25},
^{34^{5, 13}}; iii. 2^d, 3^d, 16², 20^d; iv. 2¹⁰.
<sup>amhe, i. 16², 34³⁰, 36¹. amhānam,
^{i. 4², 19⁵, 20²⁰. no, i. 1^c}.</sup></sup>

अहङ्क *ts. a particle implying sorrow or surprise, alas, i. 25¹³; ii. 42^b*.

अहिंणभ [^०अभिनय] *acting, gesticulation,*
^{iv. 15^b}.

अहिंणव [^०अभिनव] *new, original, iii. 31¹*.

अहिंदेवआ [^०अधिदेवता] *presiding deity, ii.*
^{48^b}.

अहिंपाभ [^०अभिप्राय] *intention, ii. 48¹; iii. 8^b*.

अहिंव [^०अधिष्ठ] *a king, i. 12^{b, 8}; iii. 5²*.

अहो *ts. a particle expressing surprise,*
<sup>i. 29^a; ii. 29²¹, 42^{2, 5}; iii. 4⁶, 31¹,
^{iv. 0², 9¹³, 19⁵⁹}.</sup>

अहोमुह [^०अधोमुख] *having the face down-wards, ii. 13^b*.

आ [^०आस] *a particle expressing pain or anger, i. 18⁶, 20²⁸; iv. 2⁸*.

आप्र., *to, until, iv. 4^{a, b}.* āapnam
^{[ākarnam] up to the ear, ii. 6^d.}
^{āmularām, to the ground, i. 4^b}.

आभिंडिक्ष *see छष्*.

आभद्रण [^०आयतन] *a sanctuary, altar, iv.*
^{18³⁰}.

आआर [^०आदर] *attention, care, i. 13^c*.

आआर [^०कर] *see कुसुमाआर*.

आअल्लभ [^०यल्लक] HD. 1. 75. *impatience,*
longing, ii. 10⁶.

आद्व [^०द्वि] *first; beginning with, i. 1^a;*
^{iii. 10^a}.

आउह [^०युध] *weapon, iii. 26^c*.

आगमण [^०न] *coming, return, iv. 19²⁵*.

आडम्बर *ts. show, display, ii. 24^b, 32^b,*
^{47^c}; iii. 12².

आडम्बरिल्ल H. 2. 159. *ostentatious, im-posing, ii. 31^a*.

आठत्त H. 2. 138. *applied, iv. 9¹¹*.

आग्ना [०न्न] mouth, face, ii. 1 ^c , 30 ^a ; iii. 3 ^a , 16 ^a .	इ [किम्] see अथ इं.
आग्नदण्ड [०न्दन्] pleasing, delighting, iii. 28 ^b .	इति [इति] H. I. 91. thus, i. 9 ^b ; ii. 22 ^a , 40 ^a .
आग्नवेदि see ज्ञा + आ.	इण्ठ see इदम्.
आग्ना [०ज्ञा] an order, command, i. 18 ^d .	इत्यं ts. thus, i. 18 ^c , 33 ^c ; ii. 41 ^c .
आतङ्क ts. disease, pain, iv. 7 ^d .	इदम् this, that. aam, ii. 45 ² ; iv. 18 ¹² , iam, i. 4 ⁸ , 26 ^d , 35 ^c ; ii. 29 ¹⁵ ; iv. 18 ³⁸ , 19 ¹² , 14, 22, 29, 43. imam, ii. 27 ^d ; iii. 8 ^a . idam, i. 24 ¹ ; ii. 22 ¹ , 28 ¹ ; iii. 20 ¹⁰ ; iv. 2 ^a , 19 ¹⁷ , 27, 23 ¹ . imam, ii. 29 ^c . iminā, i. 12 ⁸ , 28 ² ; iii. 19 ² , 34 ^b , assa, i. 10 ^a . imae, i. 34 ⁴ . imie, ii. 24 ^c ; iv. 20 ^a . imia, i. 28 ^b . ime, i. 4 ⁹ . imā, iv. 14 ^a . imāu, iv. 11 ^a . imāo, i. 34 ³² . imiu, iv. 10 ^b . imānam, i. 7 ^b .
+सम to complete; to arrive, come. sa-mattā, ii. 44 ^d .	इदर [इतर] another, i. 4 ⁴ .
आरम्भ ts. beginning, i. 12 ⁸ .	इतो [इतस्] hence, this way, further, ii. 0 ³ , 41 ⁸ ; iv. 10 ¹ , 22 ² .
आलाल ts. a basin or trench for water round the root of a tree, i. 34 ³⁹ .	इध [इह] here, i. 14 ³ , 20 ²⁷ , 25 ⁷ ; ii. 29 ¹⁶ , 41 ² ; iv. 18 ²⁸ , 19 ⁶ . Cp. इह.
आली ts. row, series, ii. 11 ^c ; iv. 21 ^d .	इन्द्रजाल [इन्द्रजाल] jugglery, iii. 20 ¹⁹ , 21.
आवली ts. line, row, range, i. 4 ⁴ , 20 ^b , 8, 25 ^b ; ii. 16 ^a , 31 ^a , 32 ^c ; iii. 26 ^d ; iv. 2 ¹⁰ , 21 ^b .	इन्द्रजाल the same, ii. 44 ¹ ; iii. 12 ⁴ .
आविल ts. turbid, greasy, i. 13 ^a .	इन्द्रीवर ts. a blue lotus, ii. 3 ^c .
आवेस [०ज्ञा] entering into, devotedness, passion, ii. 1 ³ .	इन्दु ts. the moon, ii. 1 ^c , 29 ^d , 30 ^d , 41 ^b ; iii. 1 ^c , 32 ^a .
आसरा [०न्] a seat, i. 21 ² , 24 ¹ , 34 ⁴ ; iv. 19 ⁶² .	इव ts. like, as, as it were, iii. 20 ^b , 28 ^a .
आसम [०शम्] a hermitage, i. 17 ^a .	इष to wish. icchāmi, i. 24 ⁵ . icchai, i. 11 ^b . icchanti, ii. 28 ^d . icchidā, i. 34 ³⁵ .
आसा [०शा] hope, ii. 9 ^d .	+अनु to search. appesiadu, i. 20 ³² . appesidun, iv. 19 ²² .
आहरण [आभ०] an ornament, i. 20 ²⁶ , 28 ^a ; iv. 10 ^a , 14 ^b , 19 ⁴⁶ .	+ए to dismiss, send. pesehi, i. 34 ³⁸ . pesedu, iii. 34 ⁹ . pesiam, ii. 7 ^a . pesida, ii. 6 ¹⁷ . pesidā, iv. 9 ¹⁴ , 18 ²⁴ .
आहा [०भा] light, appearance, ii. 41 ^b .	
आहारण [भाभक] a proverb, iv. 20 ² .	
<hr/>	
इ to go. ei, iii. 10 ^b . edu, ii. 0 ³ .	
+आ to come. edi, iv. 19 ⁹ . enti, i. 15 ^d . ehi, i. 12 ¹ , 34 ³ , 22 ² ; iii. 20 ⁵ . enti, ii. 31 ^d .	

इह ts. *here*, i. 7^b; ii. 48^a; iii. 13^c, 16^c, 17^a; iv. 2^a. *Cp.* इथ.

ईच्छा+उप to neglect, overlook, disregard.
uvekkhiadi, iii. 20^b.

+प्र to see. pekkhami, iii. 20¹⁹. peccha, i. 14^d; iii. 32^b, 34^b; iv. 10^b. pekkha, i. 18^b; ii. 43⁵, 44¹. pekkha-du, i. 16³. pecchantiñam, ii. 30^c. pekkhidavvāśim, iv. 9¹⁸.

ईदिस [‘दृश्’], fem. *si, such, i. 18^b, 20²⁶, 33, 34¹⁷; ii. 45¹.

ईस [ईजत्] slightly, iii. 23^a. isisa, i. 14^b; iii. 4⁹. isisi^o, ii. 1⁵.

ईसर [‘स्वर्’] *see* जोईसर.

ईसारोष [ईष्यारोष] jealous anger, i. 4^a.

उ ts. an expletive particle, iii. 13^b, 14^a, b.

उभर [‘दर्’] the belly, ii. 1^b.

उभार [‘दार्’] noble, exalted, i. 19⁸.

उइद [‘चित्’] fit, proper, i. 4³; ii. 10⁶; iv. 19⁵.

उङ्कर [‘त्कर्’] a heap, multitude, i. 19^a; iv. 18³⁶.

उङ्केर H. 1. 58. the same, iii. 1^d.

उक्ष to sprinkle, wet, moisten. ukkhiā-nam, iv. 8^c.

उच्च ts. high, elevated, ii. 31^a.

उच्चभ [‘य’] a collection, heap, i. 28^a; ii. 21^a; iv. 10^a.

उच्छ्वेद [V चुट्ट] withering, ii. 10^a.

उच्छ्वस [उत्सू] lap, interior, ii. 29^a; iii. 27^d.

उच्चल [उच्चवल] bright, shining, beautiful, i. 34^d; ii. 40^a, 41^a; iii. 4^b, 27^a.

उज्जाया [‘यान्’] pleasure-garden, park, ii. 6²²; iii. 22⁶, ⁹; iv. 18³⁰.

उज्जुञ्ज [क्षुञ्जम्] directly, straightforwardly, i. 20⁴, 20.

उज्जोद [उद्द्योत] light, lustre, iii. 24², 26¹. उहु ts. a star. udusamaa, evening, i. 36^b.

उहामरिख [‘त्’] terrified, ii. 29^b.

उण [पुन्] again, however, i. 4², 16, 19, 6^b, 16², 20⁸, 14, 25, 30, 41, 28⁶, 33^b, 34³³; ii. 1^c, 6²⁴, 8³, 10⁶, 24³, 29⁴, 32², 41⁸, 42¹⁴, 43⁸, 11, 48², 49²; iii. 8², 9¹, 16², 33^b, 34³; iv. 1^b, 2², 5¹, 7¹, 9¹², 19⁴⁶.

Cp. पुणो.

उख्ख उच्चत्] high, elevated, iii. 16^b.

उरह [उष्ण] hot, warm, ii. 11^a.

उत्तंस ts. crest, chaplet, iii. 29^a; iv. 7^a.

उत्तर ts. northern; accompanied with, consisting chiefly of, i. 18^a; iv. 9¹¹.

उत्तरफगुणी [‘फलगुणी’] the 12th lunar mansion, preceding Hasta, which word means also hand, i. 20¹⁶.

उत्तरासाठा [‘षाठा’] the 21st lunar mansion; preceding Gravana, which word means also ear, i. 20³¹.

उत्तरोध [‘य’] an upper garment, i. 34^b; iv. 20¹².

उत्ताण [‘न्’] stretched out, conceited, i. 19⁵.

उत्तास [उच्चास] fear, terror, iii. 7^b.

उत्ति [उक्ति] speech, expression, i. 8^b, 20¹; iii. 31¹.

उत्तुङ्ग ts. lofty, high, tall, ii. 29¹⁵; iii. 7^c.

उत्थमण [उत्थमन] raising, i. 18^b.

उहेस [‘या’] place, region, ii. 42²⁶.

उप्पति [उत्पत्ति] birth, origin, i. 34¹⁷.

उप्पल [उत्पल] a blue lotus, i. 34^c; iv. 7^b.

उप्पित *see* ऊर्ज Caus.

उप्फुल्ल [उत्पुङ्] *opened, swollen*, i. 20^b.
उच्चिम्बर H.D. 1. 127. *jem. -rī, afflicted,*
dejected, ii. 9^c.

उच्छुड्णा H. 4. 101. *emerging, rising*,
ii. 31^d.

उविज्ज्ञादि *see* भिद् + उद्.

उमा ts. *name of the wife of Giva*, i. 24^c.

उम्मन् [उन्मण्] *drunken, mad*, ii. 2^d.

उम्मुक्त see सुच् + उद्.

उम्मुद्वित् [उन्मुद्रित्] *unsealed, opened*, ii.
47^b.

उम्ह- [उम्मन्] *heat*, iv. 1^a.

उर्द्ध्व- [°गो] *a female snake*, i. 20^a.

उल्लस ts. *sport, play; splendor*, ii. 47^b;
iv. 22^d.

उल्लासि- [°सिन्] *shining*, i. 28^b.

उवधरण् [उपक] *instrument, means*, iv.
9¹⁸, 19³⁹, 44.

उवधार [उपचा॑] *procedure, (remedial)*
treatment, ii. 41^a, 42², 8, 21; iii. 19^a.

उवन्धाम् [उपाध्याम्] *teacher*, i. 9^a; iv. 20³⁹.

उवमा [उप०] *resemblance; as last member*
of a compound, like to, i. 32^b;
iii. 16^b; iv. 9^d.

उवमाण् [उपमान्] *comparison*, i. 30^c.

उवरि [उप०] *above, over*, ii. 20^b, 33^a; iii.
3⁹; iv. 9¹².

उवह H. 2. 211; HD. 1. 98. *see, lo*, ii.
50^d.

उव्येल्ल [उद्वेल] H. 4. 223. *overflowing*,
ii. 1^b.

उहभ [उभय] *both*, ii. 18^a, 42²¹; iv. 2^a.

उसव [उत्स०] *festival, pleasure*, i. 13^d, 16³,
18^d; iv. 21⁶.

उसुक् [उत्सुक्] *desirous, eagerly expecting*,
ii. 40².

उ चूसि *Caus., to give, offer.* appenti, ii.
38^b. uppiu, ii. 19^b.

एक् [एक] *one*. ekka, i. 26^d; iii. 25^d; iv.
1^b, 2^a, 7^d, 9^d. ekko, i. 18¹, 20⁴¹;
ii. 6²²; iii. 17^c. ekkā, i. 4³. ek-
kām, i. 25^e, 26^c. ekkeṇa, i. 24^c,
27^a; ii. 6²⁵; iii. 4⁵. ekkassim, i.
20²⁶. ekke, iv. 2¹.

एक्षत्य [एकस्य] *near*, ii. 8^d.

एक्षमित् [एकमित्र] *the one or only friend*,
ii. 50^c.

एक्षावली [एकां] *a single string of pearls*,
i. 20⁷; iii. 5^b, 6^a, 20³.

एक्षेक्षआ [एकैकता] *the being one-by-one*.
°āe, *one by one, singly*, iii. 5^a.

एक्षेक्षम् HD. 1. 145. *one another*, iii. 10^c.

एगा ts. *a black antelope*, ii. 21^b.

एगाङ्क् [एगां] *the moon*, iii. 28^d.

एगाण्याहि [°नामि] *mush*, ii. 7^b.

एगिहं H. 2. 134. *here, now*, i. 14^c, 20^c;
ii. 43¹.

एतद् *this, that*. esa, i. 4¹⁰, 28⁶; ii. 27¹;
iv. 3^c, 7^d, 20¹¹. eso, i. 4⁷, 28^{2, 5},
34²⁴, ii. 6^{10, 20}, 43¹⁸, 46¹; iii. 8², 20¹⁵,
34^{3, 8}; iv. 18³, 20⁹. esā, i. 20², 18, 40,
28³, 30^d, 32^c, 34^{1, 34}; ii. 6¹⁷, 8^b,
10^{2, 3}, 41^{c, 8}; iv. 9¹⁴, 18^{14, 20}, 19^{64, 66}.
eām, i. 5^a, 11^b, 35^a; ii. 8^c. edam, i.
4¹¹, 5², 31¹, 34⁵; ii. 6⁴, 10⁸, 29⁸,
41¹, 42⁷, 43²; iii. 9¹, 12³, 34^{5, 7}; iv.
5¹, 18^{8, 10, 27}, 34, 35. edassa, i. 5⁵,
28^{3, 8}. eāi, ii. 40^a. edāe, i. 31¹,

33²; ii. 9¹, 10⁴. ee, iv. 4^d. edāim,
ii. 8². edahim, ii. 10⁵. edānai,
i. 34^{31, 33}.

शत्रिय H. 2. 157. *so much, so great*, ii.
6¹⁵.

शत्य [अन्न] *here*, i. 12^b, 25⁵, 34⁸; ii. 8³, 9¹,
44^d, 47^{1, 4}; iii. 12^b; iv. 5¹, 18¹⁸.
etthantare, *in the meantime*, i. 29^d.

शदावत्य [एतदवस्थ] *being in that condi-*
tion, i. 34³⁸.

शमेभ [एवमेव] H. 1. 271. *just so*, ii. 49^a;
iii. 9^b.

शरिस [वृद्धश] *such*, iii. 21^b.

शथं ts. *thus, so*, i. 18¹², 20^{15, 17, 28, 30}; ii.
6⁷, 40⁴, 50⁵; iii. 3², 8⁶, 16¹; iv. 4¹,
18³⁵, 19^{19, 48}.

ओटु [°ष्ठ] *lip*, i. 13^a; ii. 41^a.

ओदिश see तृ+ध्व.

ओलगांविभा HD. 1. 164. *a female ser-*
vant, ii. 9¹, 28⁴.

ओल्ल [आदै] H. 1. 82. *wet, moistened,*
juicy, fresh, new, i. 28^b; iii. 1^b;
iv. 4^a, 7^b.

ओसठ [ओषध] *a medicament*, iv. 6^d.

कअली [कट°] *the plantain tree*, ii. 14^b;
iv. 18³.

कहू [°चि] *a poet*, i. 1^a, 4¹⁸, 5⁵, 6², 8³, 9^a,
10^a, 20².

कहूतण [कवित्य] *poetry, office of poet*, i.
19⁵, 20^{6, 18}, ii. 10².

कहून्द [कवीन्द] *a king of poets, a ho-*
norific epithet of a poet, i. 11^a.

कहराज [कविराज] *the same*, i. 9^a.

कउ [क्रतु] *a sacrifice*, i. 24^b.

कङ्गस [कर्कश] *hard, rough, merciless*, i.
20⁴³.

कङ्गण ts. *a bracelet*, i. 18¹⁰.

कङ्गली ts. HD. 2. 12. *the Aṣoka tree*,
i. 17^c.

कच्च [काच] *glass, crystal*, i. 20²⁶.

कज्ज [कार्य] *work, affair, business*, ii. 6⁸,
28⁴, 29^{1, 4, 8, 12}. किम् kajjam, *what*
is the use of, ii. 28^a; iii. 1^a, 12²,
19^c.

कज्जल ts. *lampblack, used as a colly-*
rium, i. 20⁷; ii. 23^a, 41^b, 46^a; iii.
33^b; iv. 14^a.

कज्जन [काज्जन] *gold*, i. 32^a; ii. 12^b; iii. 1^b.

कज्जवाचण्ड [काज्जवन°] *name of a bard*, i. 16²;
iii. 26¹.

कज्जवामाला [काज्जवन°] *name of a woman*,
iv. 9¹⁰.

कज्जवासेन [काज्जवनशेन] *mount Meru*, ii. 15^b.

कज्जवी [काज्जवी] *name of a town in South-*
ern India, Conjevaram, i. 15^a.

कज्जवी [काज्जवी] *a girdle*, i. 34^a; ii. 15^a, 23^c,
34^b, iii. 18^a.

कज्जुलिआ [°का] *a bodice*, i. 20⁷.

कज्जिअ [काज्जिक] *sour gruel*, ii. 29¹¹.

कट+प to show, display, manifest. paa-
dei, iii. 12^c, 17^d.

कटक्ख [कटाक] *a glance, a side-long look*,
i. 29^a; iv. 24^b.

कडिल्ल HD. 2. 52. *a cloth girt round*
the loins, i. 27^d.

कडिसुत्तम [कटिसूत्र] *a girdle*, i. 20⁹.

कडिव see बृथ.

कण ts. *a drop*, iv. 8^c.

कणाज [कनक] *gold*, i. 20⁹; iii. 22^b; iv. 9¹².

कणक्कणिअ [ब्रणक्कणित] *tinkling*, ii. 32^b.

कण्ठिटु [०निष्ठ] *youngest*, ii. 6²⁴. कन्दलिद [०त] *richly or suddenly produced*, i. 16³.

कण्ठभ [०क] *a thorn, prickle, sting*, iii. 24^a; iv. 21^a, 22^d.

कण्ठ ts. *the throat*, i. 16³, 20²⁷; ii. 1^b, 2^a, 17^a; iii. 2^c, 6^b, 20⁷; iv. 17^a.

कण्ठ [का०] *an arrow*, i. 16³; iii. 18^d.

कण्ठारेत् *to excavate; carve, sculpture.* •riūṇa, iii. 17^d. *According to O = utkiryā. Cp. Marāṭhi, kāmḍāraṇeṁ.*

कण्ठ [०णी] *ear*, i. 20⁴⁰, 32^b; ii. 27^a; iii. 20².

कण्ठउज्ज [कान्युक्ष्म] *name of a city, Kānouj*, iii. 5².

कण्ठार [कर्णपूर] *an ornament worn in the ear, an ear-ring*, i. 14².

कण्ठा [कन्धा] *a young girl*, i. 25⁶.

कण्ठाडी [कर्णाटी] *a Karṇāṭa woman*, i. 15^c.

कण्ठुप्ल [कर्णोत्पल] *an ear-lotus*, i. 34^c.

कण्ठूरिआ [कस्तूरिका] *musk*, i. 18¹⁸, 34³⁹.

कथ् *to tell, say.* kadhemī, i. 32¹; iv. 9⁵. kadhehi, ii. 11². kadhedu, iii. 2³. kadhesu, iii. 16²; iv. 18⁹. kahijjau, i. 5^a. kadhiadu, i. 34⁷; iii. 3^c. kadhido, ii. 41⁹, 50². akadhida, i. 28⁴. kadhidam, i. 5⁷.

कथं [कथम्] *how, why*, i. 18¹⁵, 30¹; ii. 1², 6¹³, 21, 11⁶, 40²; iii. 10¹, 22⁴; iv. 2¹¹. Cp. कहं.

कन्तारतया *wretchedness, imbecility (K, karpanya)*, i. 19², 20⁷.

कन्ति [का०] *loveliness, beauty*, ii. 27^b, 30^b.

कन्द ts. *a root, bulb, garlic*, iii. 28^c, 29^b.

कन्दम्म [०ष] *Cupid*, i. 16³; ii. 40^b, 41^d; iii. 28^c.

कन्दप्पकेली [०र्पकेली] *name of a woman*, iv. 9¹¹.

कन्दलिद H. 2. 159. *shooting, sprouting*, iii. 28^c.

कन्दली *the plantain tree; a new shoot, sprig*, ii. 14^b; iii. 20^a; iv. 7^c.

कन्दोट HD. 2. 9. *a blue lotus*, iii. 3^b.

कन्दन्त [०ल्पान्त] *end of the world, universal destruction*, iv. 19^a.

कण्पूर [०पूर] *camphor*, i. 17^b, 29^c, 34³⁸; iii. 28^a; iv. 5^c.

कण्पूरमञ्चरी [कांपूरी] *name of the heroine of our play*, i. 34²⁰, 24; ii. 6²⁴, 28³, 29⁶, 40², 42¹⁵, 17; iii. 8⁴, 20²³, 22¹, 31¹; iv. 9⁶, 19², 14, 22, 24, 29, 32, 43, 50, 20¹³, 16.

कम [क्र०] *succession, regular course, manner*, iii. 4^b, 5^b, 25^d; iv. 3^c.

कमल ts. *a lotus*, ii. 11^d, 16^a, 50^a; iv. 22^b.

कमला ts. *a name of Lakṣmī*, iv. 24^b.

कम्पि- [०म्पिन] *shaking, agitating*, i. 17^c.

कम्प- [०म्पन] *action, performance*, iv. 16^b.

कम्पणा [कार्मणा] *magic, witchcraft*, ii. 26^b.

कर ts. *hand; ray, beam*, ii. 16^a, 42^a; iii. 20^c, 24^b, 25^c.

करङ्क ts. *a box*, iv. 9¹⁰.

करण ts. *doing, making*, ii. 6¹⁵; iv. 16^b.

करणिडआ [०का] *a small box*, iii. 5³.

करवाल ts. *a sword*, iv. 9⁸,

कराल ts. *gaping; terrible; fem. a terrible form of Durgā*, i. 18⁸, 20²⁸; iv. 16^a.

करालिभ [०त] *made terrible*, iv. 2^b.

करि- [०रिन] *an elephant*, ii. 6¹⁰.

कल to hold, do, notice. akalia, i. 2^a.

kalida, iv. 9¹⁰.

कलकणि- [०णिटन] *the cuckoo*, i. 16^a.

कलङ्क ts. stain, fault, iii. 10^a.
 कलया [°ना] doing, putting on, iii. 28^c;
 iv. 4^a.
 कलम ts. rice, i. 19^a.
 कलम्ब ts. the *Kadamba* tree, iii. 24^a.
 कलस [°ष] a water-pot. thanakalasa, a
 breast like a water-pot, ii. 24^b;
 iii. 7^d. thanakalasini, a woman
 having such breasts, ii. 23^b.
 कलहंस ts. a swan, iii. 23^b.
 कला ts. 1. a small part; a digit of the
 moon, i. 4^b; ii. 10^c, 46^a; iii. 25^d.
 2. any practical art, ii. 27^c.
 कलिआ [°का] a flower, bud, ii. 27^a; iii. 1^a.
 कलिङ्गसेणा [°चा] name of a woman, iv. 9^a.
 कलेवर ts. body, iv. 22^c.
 कल्लोलवदी [°तो] name of a woman, iv. 9¹².
 कल्लोलिणी [°नी] a river, ii. 3^a.
 कवलण [°न] eating, swallowing, i. 20^b.
 कवलिअ [°त] eaten, chewed, iii. 2^b.
 कवाल [°पाल] the skull, iv. 19^b.
 कविज्जल [कपि] name of the *Vidūṣaka*,
 i. 20⁴, 36, 43, 34¹; ii. 27¹, 29¹; iv. 20⁹.
 कवोल [°पोल] the cheek, i. 32^b; iii. 33^b.
 कव्य [काव्य] a poem, poetry, a *Kāvya*,
 i. 1^d, 8^b, 19^{6, 7}, 20^{4, 6}; ii. 4^c.
 कष to rub, test, try. kasiadi, i. 18¹⁸.
 कस+ति to open, bloom. viasantī, ii.
 43^b.
 कसवट्टिआ [कषपट्टिका] a touch-stone, i. 18¹⁸,
 19⁷.
 कसाअ [कषाय] red, affected, iv. 23^a.
 कहूं [कथम्] how, iv. 1^a, 3^d. kaham pi
 [kathamapi] somehow, in any way,
 ii. 39^a; iii. 32^a. Cp. कर्धं.
 कहि H. 3. 60. where, i. 35^b; ii. 42¹⁹,

43⁸. kahim pi, somewhere, anywhere, i. 24⁵, 25⁴.
 काभ [°घ] body, iv. 14^a.
 काणा ts. one-eyed, i. 20⁷.
 काणणा [°नन] a forest, park, ii. 22^b.
 काम ts. love, Cupid, ii. 5^b; iv. 2², 7^c.
 कामं ts. well, forsooth, iii. 19².
 कामरुच [°घ] Assam, i. 14².
 कामसेणा [°चा] name of a woman, iv. 9⁸.
 कामिणी [°नी] a loving, beautiful woman,
 i. 33^a; ii. 43^b, 48^a; iii. 18^c; iv. 6^c.
 कार ts. (at the end of comp.) author,
 i. 8³.
 कारण ts. reason, cause, ii. 27^d, 42¹⁴, 47¹;
 iii. 1^d, 9^b.
 कारामन्द्र ts. a prison-house, jail, iv. 9⁸.
 कारि- [°रिन] doing, causing, ii. 10^a.
 कात ts. time; death, the destroying god,
 i. 8³; ii. 6⁸, 28^d, 41⁹, 50²; iii. 4³;
 iv. 2^b, 19^a.
 कात ts. black, iv. 14^a, 18^b.
 कालक्षविरिधि [°लाक्षविरिधि] a scholar, i. 18¹.
 कालन्तर [°लान्तर] opportunity, i. 35^b.
 काली ts. a name of Durgā, iv. 19^b.
 काश्+प to appear, become manifest.
 paāsai, iii. 11^d.
 किआ [किया] performance, a religious
 rite, i. 24^b.
 कित्र [कति] work, composition, i. 11^b.
 किसुक [°शुक] a tree, *Butea frondosa*,
 having red blossoms, i. 16^c.
 किंकरी ts. a female servant, i. 36^b.
 किङ्कणी ts. a bell, i. 20⁹; ii. 32^b, 34^b;
 iv. 17^a.
 कित्ति [कीति] fame, ii. 35^b.
 कित्तिम [कीत्रिम] artificial, ii. 28^a.

किम् the interrogative pronoun, *who, what, which; with vi, pi, it is indefinite, some one, a certain.* The neuter *kim* is used with instr. in the sense, *what is the use of?* *kim* is used also as an interrogative particle. *kim ca, moreover, further.* *ko, i. 4¹⁹, 5^{a, b}, 16¹, 20³⁹, 28², 35^b; ii. 23^c, 27^c, 29^{12, 13}, 47⁴; iii. 15^c. *ka, i. 4⁶, 16¹, 20¹², 33^c, 34^{1, 3}; ii. 25^b, 27^d; iii. 1^b; iv. 9², 16^a, 19³⁰.* *kim, i. 1^c, 4^{2, 12, 16}, 6^{b, 2}, 8¹, 11¹, 16², 18^{8, 10, 13, 16}, 19^{d, 6}, 20^{2, 4, 20}, 21^{3, 5}, 22^a, 23¹, 24⁴, 25¹, 28⁹, 34^c, 35^c; ii. 6¹⁶, 10^{c, 2, 6}, 11^{3, 4}, 16^b, 24⁴, 28^{a, d}, 29^{c, 4}, 41⁸, 42^{7, 12, 14, 15, 16, 17, 32}, 43¹¹, 47¹, 48²; iii. 1^{a, d}, 2¹, 8^{4, 5}, 9^{1, 12, 2, 13a, b, c, 14a, b, c, 16a, b, c, 2, 19c, 20^{3, 15, 16, 17}, 34^{a, 3}; iv. 2^{4, 6}, 3¹, 4^c, 9¹⁴, 18^{8, 29}, 19^{15, 34, 46, 57}, 22^{b, 1, 2}, 23^c. *kim, ii. 11².* *kena, i. 10¹.* *kassa, i. 23^d, 27^c; ii. 32^d, 40^b, 42⁹; iii. 8², 9^a; iv. 6^d.* *kie, iii. 9^a.* *ke ii. 42³⁰.*}**

किरण् ts. *a ray, beam,* ii. 29^d, 50^c; iii. 26^d.

किराट [०त] *a Kirāta; a dwarf,* iii. 34⁸.

किल ts. *certainly, I think,* ii. 8^b.

किलकिल- *to sound, jubilate, laugh.* *o lai, ii. 34^b.*

किलमद् see **झम.**

किसलअ [०थ] *a young and tender shoot,* ii. 42^a.

कीदिस [०दृश्य] *of what kind,* i. 20³⁶; ii. 42²⁸; iii. 3⁶, 9³; iv. 19³².

कोस H. 3. 68. *why,* ii. 42²⁶.

कुगाम [०पाम] *a petty village or hamlet,* i. 18¹⁸.

कुमुप ts. *saffron,* i. 13^c, 16^a; ii. 8^a, 12^a; iii. 14^b, 15^d, 20³.

कुच्च [कूच्च] *beard,* i. 20⁴⁰.

कुज्ज [०ञ्ज] *humpbacked, crooked,* iii. 34⁸.

कुटिणी [०नी] ts. *a bawd,* i. 18⁶, 34³⁴.

कुडिल [०टिल] *crooked, curled,* ii. 20².

कुहुम्ब [०टुम्ब] *family, household, relationship,* i. 4¹², 34³¹.

कुराङ्गल ts. *an ear-ring,* ii. 18^a.

कुरुडलिअ [०त] *bowed, bent,* ii. 6^d.

कुन्त ts. *a lance,* iv. 9¹⁰.

कुन्तल ts. *the hair of the head,* ii. 41^b.

कुन्तल ts. *name of a country,* i. 12^b, 34⁸. *kuntali, a Kuntala woman,* i. 15^c.

कुन्दमाला ts. *name of a woman,* iv. 9¹⁰.

कुप् *to be angry.* *kuppadi, ii. 47³.* *kuppa, i. 20^{5, 11}.*

कुप्पासअ [कूर्पासक] *a sort of bodice,* i. 13^b.

कुमरी [०भारी] *a girl,* ii. 22^a; iii. 17^c.

कुमारतया [०त्व] *childhood, the age from 10 to 12,* iii. 16³.

कुम्भ ts. *a pitcher, water-pot, jar,* ii. 44^a.

कुम्भएङ्ग [०प्पाएङ्ग] *a white gourd,* iv. 18⁸.

कुमुदभव [०मोङ्गव] *an epithet of Agastya,* i. 17^a.

कुरङ्गच्छी [०ङ्गाक्षी] *a deer-eyed woman,* ii. 3³.

कुरङ्गिआ [०का] *name of a woman, the confidential servant of Karpūra-mañjari,* iii. 19²; iv. 20⁶.

कुरल ts. *a lock of hair,* i. 15^c.

कुरवश [०क] *a species of amaranth,* ii. 42¹¹, 43^{a, 13}, 44^a, 45^a.

कुरुकुराअ- *to croon, grumble, growl.* °rā-
anto, iii. 2¹. °rāanti, i. 18¹⁵.

कुल ts. *family, herd, collection,* i. 11^a,
17^c, 19^c; ii. 2^d, 44^d.

कुलमया [°मर्मा] *the doctrine and practices*
of left-hand Čāktas, i. 22^b.

कुल्ला [°ल्ला] *a river, stream,* ii. 10^d.

कुवलभ [°ष्ठ] *the blue water-lily,* ii. 19^b,
38^b, 42^a.

कुसल [°श्वल] *skilful, clever,* i. 1^d.

कुसोलव [°शोलव] *an actor,* i. 4².

कुसुम ts. *a flower,* i. 4⁴, 16^b; ii. 6¹⁹, 21^c, 7^a,
21^a, 44^c, 45^b; iii. 1^d, 22^c, 24^a; iv.
18³⁶, 19⁶⁶, 21^b, 22^b.

कुसुमसर [°शर] *Cupid,* iii. 7^b; iv. 2^a.

कुसुमाअर [°कर] *the spring,* ii. 1^b.

कुसुमाउह [°युध] *Cupid,* ii. 35^b.

कुहर ts. *a cavity,* ii. 30^b; iii. 20^c.

कूर ts. *food, boiled rice,* i. 19^a.

क् to make, do, prepare. *Caus., to cause*
to do. kūnai, ii. 31^c; iv. 8^d. ka-
redi, i. 20³³; iv. 18³⁶. kūnanti, i.
14^b; iv. 14^b, 15^b. karissam, ii.
10^b, 43²; iv. 2^d. kūna, iv. 20^b.
karedu, iv. 20^b, 10^c. kūnanto, ii.
50^a. kūnanta, i. 15^c; iii. 28^c. ku-
nāntāpā, ii. 46^b. kādum, ii. 6¹⁴.
kāūna, ii. 8^a. kadua, ii. 8³; iii.
5²; iv. 9⁷, 18¹¹, 19¹⁷. kijjai, ii. 27^c;
iii. 15^c. kariadi, i. 20²⁶. kijjau,
iii. 1^a. kariadu, i. 20⁴⁰, 25¹; ii.
43¹⁰, 50⁵; iv. 19¹⁹, 50¹, 21¹, 22¹. kaa,
iv. 17^a. kida, ii. 6¹⁵. kao, iii.
32^b. kidu, ii. 9¹; iv. 18²². kaam, ii.
47^b. kidam, i. 19^b; ii. 6², 11³, 4¹,
47¹; iii. 30²; iv. 20². kae, ii. 10^a.

kide, ii. 42⁹, 10, 13. kidāo, iv. 9¹².
kaāi, ii. 19^a. karapijjam, i. 12².
kādavvā, i. 34³⁵. kādavvām, i.
24^c; ii. 29^b. kārio, ii. 15^b. kāri-
dam, iv. 18³⁰.

+ अलम to decorate. °kiam, i. 33^a. °ki-
dā, ii. 24².

क् to draw, drag away, bend. kad-
dhijjai, ii. 29^b. kaddhia, i. 32^c.
kaddhidāo, iii. 4³.

+ आ to draw, pull, snatch. āaddhia,
i. 29^b.

क् to spread, scatter. kirai, iii. 20^b.
kirantā, iii. 28^b.

केरअ fem. केरई [°तक] *name of a plant,*
i. 29^b; ii. 7^a; iv. 21^b, 22^b.

केरारिभा [°दारिका] *a meadow,* iii. 20³.

केदई [°तकी] *name of a plant,* ii. 6¹⁹, 20, 21, 22.

केलि ts. *play, sport, amorous sport,* i.
24^d, 26^c; iii. 20³, 23^b, 31^b; iv. 2⁶, 9¹¹.

केलिआर [°कात] *causing pastime,* i. 14².

केलिकाणण [°नन] *a pleasure-park,* ii. 22^b.

केलिभवण [°न] *a pleasure-house,* iv. 19^a.

केलिवदो [°तो] *name of a woman,* iv. 9¹².

केलिविमाण [°न] *a pleasure-palace,* iv. 9¹⁸.

केलिसभण [°श्यन] *a pleasure-couch,* iii.
27^c.

केलिसेज्जा [°श्या] *the same,* iii. 3^a.

केवल ts. *only,* i. 6^b, 24^c; ii. 28².

केस [°श] *hair,* i. 26^b.

केसर ts. *the filament of a flower, fibre;*
the Bakula tree, iii. 1^d, 24^a, 25^c.

कोअरड [°दरड] *a bow,* i. 16³; iii. 30^b.

कोइल [°किल] *the cuckoo,* i. 18^c; iii. 31^b.

कोउहल्ल [कोत्तुहल] *desire, curiosity,* ii.
38^a; iv. 18^a.

कोऽहल *the same*, ii. 49^a.
कोऽटि [°टि] *ten millions*, iii. 5^b, 3.
कोङ्कि HD. 2. 33. *desire, curiosity*, ii. 37^b; iii. 3^c.
कोदुभधर [कौतुकपत्र] *a pleasure-house*, iv. 18³².
कोमल *ts. tender, soft*, ii. 10^c; iii. 33^a.
कोल [कौं] *belonging to the left-hand* Çäktas, i. 23^d.
कोलाहल *ts. a loud and confused noise*, iii. 34^b.
कोस [°श] *membrum virile*, i. 20²⁸.
कु, हु, *after a and anusvāra* खु [खलु] *indeed, methinks.* kkhu, i. 20⁴³; iv. 2⁴. hu, i. 4⁶, 20³⁸, 34^{b, 17, 18}; ii. 42^{a, b}, 48^b; iii. 9^b; iv. 2^a, 18³⁶. khu, i. 5²; ii. 0⁵, 6⁶, 10²; iii. 3^d.
कू॒॒ *intens. Caus., to cause to go.* cañ-kamio, ii. 18^b.
+अति *to pass.* adikkanta, iv. 18¹¹.
+आ *to attack, subdue.* akkanta, i. 14².
+निर्वा *to go away, to leave.* nikamamha, iii. 22⁹.
की *to buy.* kiñido, iii. 4⁵. kiñidā, i. 34¹⁵.
+वि *to sell.* vikkiñjadi, i. 18¹⁸. vik-kiñidā, iii. 5³.
कू॒॒ *to be tired out, exhausted.* kilam-māmi, iii. 19². kilammanti, iii. 20³. kilanto, iii. 8¹.
कृ॒॒ *to boil.* kad̄hia, ii. 6^b. kad̄hida, iii. 20³.
चल्+ए *Caus., to wash, wipe away.* pakkhalido, iii. 3⁹.
क्षिप्त *to throw, cast.* khivanti, iv. 13^a.

खथ [क्षत] *hurt, torn, broken; a wound,* i. 28^a; ii. 11^b.
खगा [°हगा] *a sword*, iv. 9¹¹.
खञ्जि *to limp, halt.* khañjia, i. 21^c.
खड़किआ HD. 2. 71. *a side-door, back-door*, iii. 20¹¹.
खट्टिआ [°टिका] *chalk*, iii. 33^a.
खण्णा [क्षण] *an instant, moment*, ii. 3², 40³, 41⁶, 47^d; iv. 9^b, 18³².
खण्डि *to break, cut, crush.* khañdisam, i. 20¹⁶. khañdijjai, iv. 3^d. khañdaantā, i. 15^b.
खण्डि *ts. a piece, part*, i. 23^c.
खण्डणा [°ना] *breaking, cutting, frustrating*, ii. 27^d; iv. 3^b.
खलखण्ड *a kind of cake? jest, joke?* (K, kalikhanda apüpaviçeşah, N, de-çyām khañikhandaçabdah kridā-vacakah), i. 34¹⁵.
खाद *to eat.* khajjae, i. 23^b.
खाम [चाम] *thin, emaciated*, ii. 6¹⁰.
खार [चार] *salt*, ii. 11^b.
खिल्ल [°च] *afflicted, tired*, i. 20^a.
खिव्यि *see खिप्त.*
खु *see क्षु.*
खुट्टि H. 4. 116. *to fall short*, ii. 4^a.
खुर [चर] *a razor*, iv. 3^d.
खेल्ल *to play, move to and fro.* khe-lanti, iv. 11^b.

गंभया [गगन] *the sky*, ii. 30^b, 47^d; iii. 20¹⁵.
गंगा *ts. the Ganges*, i. 4^a; iii. 3⁹.
गणा *ts. a flock, multitude; certain demi-gods who are the attendants of* Çiva, i. 25^c, 33^a; ii. 28^c; iv. 19⁶⁵, 22^c.

गण्याणा [०न] *counting*, ii. 37^b.

गण्याणा [०ना] *regard*. kā g., *what need we say of*, iii. 1^b.

गणिठ [गण्य] *a knot, tie*, i. 15^d, 20⁴³; iii. 9^{a, 2}; iv. 20¹².

गणिठवस्तु [गण्यपर्याप्ति] *name of a fragrant shrub, according to P = Tabernaemontana coronaria*, iii. 20³.

गरड ts. *the cheek*, i. 15^a, 16^a; ii. 37^a; iii. 34^b.

गण्डूस [०ष] *a mouthful, handful*, iii. 20².

गत्त [गात्र] *a limb, body*, ii. 27^b; iii. 22¹.

गन्ध ts. *smell, odor*, ii. 6¹⁹.

गन्धतेल्ल [०तेल] *a fragrant oil*, i. 13^a.

गन्धहरिण ts. *the musk-deer*, iii. 20³.

गन्ध [०भी] *womb, belly, interior*, i. 34¹⁷; iii. 31^{5, 18}, 41¹; iv. 21^b.

गवधर [०भंगह] *inner apartment*, iii. 22¹.

गम to go, pass. gacchāmi, iii. 3¹⁵, 34²; gacchanti, iv. 9^b. gaccha, i. 20^{23, 25}; ii. 42²³. gacchamha, iii. 22⁶. gamissām, i. 34³⁸; ii. 50³; iv. 19^{37, 47}. gamissāmo, i. 36¹. gao, iii. 25^d. gado, iii. 3¹⁴, 5². gaā, i. 33^c. gadā, i. 18¹⁵, 20^{23, 25}; iv. 9^a, 19²². gaām, i. 35^b; iii. 3^{a, d}. gadām, ii. 1³, 11²; iii. 4¹, 12². gadāe, iv. 20³. gae, i. 14^a, 35^c. gade, iii. 3¹⁴, 8⁴; iv. 18³². gadua, iv. 18⁴, 19²⁴.

+ अनु to accompany. aṇugāa, iv. 11^b. aṇugadā, ii. 28².

+ अव to know, learn. avagamia, iii. 34^{5, 7}.

+ आ to come. āacchasi, ii. 42²³. āacchadi, ii. 41⁸; iii. 34⁷. āaccha, iii. 34⁵. āacchadha, iv. 19^{39, 57}.

गामिसाम, i. 20³⁸; iv. 19¹⁸. āgamissadi, iv. 18³¹. āgantavvam, iv. 19²⁵. āado, iv. 19⁶⁰. āadā, ii. 6^{14, 17}, 42²; iv. 19¹⁷. āgadām, i. 18⁴; iii. 34⁷.

+ उद् to rise, ascend. uggaā, iii. 1^c.

+ निस् to come out, part. niggacchadi, iv. 19². nigaam, iii. 20^c.

+ सम् to join, meet. samgada, iii. 3¹⁴.

गम ts. *going away*, iv. 7^d.

गमणा [०न] *going, motion*, iii. 23^b.

गम्भोर ts. *deep, solemn*, i. 28³.

गरल ts. *poison*, ii. 11^a.

गल् to drop, fall. Caus., to pour out, filter, strain. galanti, ii. 9^b. gāliassa, i. 19^c.

+ वि to vanish, disappear. vialida, ii. 6¹⁰.

गलिबङ्गल [०बलौवर्द्द] HD. 6. 91. *a strong but lazy bull*, i. 20²⁹.

गव्य [०व्य] *pride*, i. 19⁵.

गाठ ts. *strong, vehement, intense*, i. 19⁵, 20⁴³; ii. 45^a; iii. 20³; iv. 1^a.

गिम्ह [गोम्ह] *summer*, ii. 41⁵; iv. 1^{a, 4}.

गिरा [गिर] *speech, voice, words*, ii. 29^c.

गिरि ts. *a mountain*, i. 20^a.

गिरिन्द्र [०रोन्द्र] *the king of mountains, Himavant, the father of Pārvatī*, i. 3^b.

गिरिसि [०श] Civa, i. 3^b; iii. 29^a.

गिरिसुआ [०ता] Pārvatī, i. 4^d.

गौङ् [०नि] *song, singing*, iv. 17^a.

गुण ts. *quality, virtue; thread, string, cord*, i. 10^b, 20⁴³, 33^a; ii. 2^b, 4^a, 26^b, 27^c, 28^c; iii. 8⁵; iv. 19⁶⁵, 22^c, 24^a.

गुप्त *see* गुम्फः.
 गुम्फः *to string, tie, arrange.* gumphedi,
 i. 4^a. gumphantā, i. 15^d. guttha,
 iii. 2^a, 5^b.
 गुरु ts. *a teacher, spiritual preceptor,*
 i. 5^b, 22^c; iv. 18¹², 21, 25.
 गुह्य *to hide.* gūḍha, ii. 21^a.
 +उप *to embrace.* uvagūḍho, ii. 45^a.
 गृ+समुद् *to throw out, put forth.* sa-
 muggirai, ii. 45^b.
 गेम [॰य] *song,* iii. 14^a.
 गेज्जा [गात्ता] *what can be grasped,* i. 30^a;
 iii. 19^b.
 गेरिआ [गेरिका] *red chalk,* iii. 18^b.
 गेरिणी [गा] *wife,* i. 11^a; iii. 15^a.
 गे to sing. gāanta, i. 21^a.
 गोअर [च्चर] *range of the organs of sense,*
 grip, hold, influence, iv. 2^a, 20^b.
 गोट्टी [॰छ्ठी] *conversation,* i. 20³⁶.
 गोर [गौर] *white, yellowish,* iii. 34^b.
 गोरभ *the same,* iii. 31^a.
 गोरङ्ग [गौराङ्ग] *sem. ḡngī, having a pale-*
 red body, i. 20⁹.
 गोरी [गौं] Pūrvatī, i. 28^c; ii. 6²⁵; iv. 18¹¹.
 गोवध [॰एक] *a cow-herd,* i. 21^a.
 गह्य *to seize, take.* gēnha, iv. 20¹³. ghet-
 tūṇa, i. 12³. gēnhiā, iv. 19¹⁸, 39, 57.

 घट Caus., *to join, accomplish, form.*
 ghaḍei, iii. 17^c. aghaḍia, i. 2^b.
 +उद Caus., *to open.* ugghāḍijjanti,
 i. 36^a.
 +सम *to be united, joined.* samghadaī,
 iii. 9^a. sainghaḍide, i. 18⁸.
 घट्ट *to rub.* ghaṭṭedi, i. 4^c.
 घट्टणा, न्या [घटन, ना] *forming, joining;*

contact; coining, stamping, ii. 37^a,
 41^a; iii. 10^a; iv. 9^a.

घण [^०न] 1. *compact, dense, strong,* i.
 13^c, 27^b, 29^d; ii. 6¹⁰, 12^a; iii. 20³;
 iv. 6^c, 8^a. 2. *a cloud,* iii. 4^a.
 घणासार [घन०] camphor, ii. 21^a.
 घणासारमज्जते [घन०] *name of a woman,*
 synonymous with Karpūramanjā-
 rī, iv. 18¹⁹, 28, 19⁴⁶, 20⁶, 16.
 घणटा ts. *a bell,* ii. 31^b.
 घम्म [^०र्म] *heat, warmth,* ii. 6¹⁰; iii. 20³.
 घर H. 2. 144. *a house,* i. 14^c, 18², 20³⁴;
 ii. 2^d; iv. 1^b, 18³.
 घरटु ts. *a grinding-stone,* iii. 30^a.
 घरिणी [रहिणी] *a wife,* i. 19⁷, 34¹¹; ii. 8^b;
 iii. 15^a; iv. 18²⁰.
 घल्ल H. 4. 334. *to throw, cast.* ghali-
 lissam, i. 20³¹.
 घुसिया [^०सण] saffron, ii. 37^a.
 घेतूण *see* गह्य.

 घ see अ.
 घभ [॰य] *collection, heap, mass,* i. 26^b;
 ii. 50^c.
 घउच्छि॒ष [घतुर्विष] *of four kind, fourfold,*
 ii. 1^d.
 घउस्सटू [घतुःपट्टि] *sixty-four,* iii. 4^a.
 घओर [घकोर] *the Greek partridge (said*
 to feed on moonbeams), i. 1^d.
 घङ्क [घक] *a wheel,* ii. 18^b, 23^c, 34^a.
 घङ्कल HD. 3. 20. *round,* ii. 34^a.
 घङ्कवटि॒ [घकवर्त्ति॒] *an emperor,* i. 12^a;
 iii. 15^a; iv. 18²⁰, 22, 23^c.
 घङ्कवाझ [घकवाझ] *ruddy goose,* ii. 8^b, 50^c.
 घङ्काभार [घकाकार] *wheel-like,* ii. 23^c; iii.
 19^c.

चक्षु [चक्षस्] *an eye*, ii. 5^a.

चक्रम्- *see क्रम*.

चक्रमण [चक्रक०] *going, walking*, i. 27^d.

चह H. 3. 1. *beautiful*, i. 31^b, 33^a; ii.

25^a, 28^b; iv. 13^b.

चहनण *beauty*, i. 14^a, 20^c; iii. 9^c, 16^a.

चहिम्- H. 1. 35; 2. 154. *beauty*, ii. 24^d,

26^c; iii. 6^a, 13^b.

चच्चा [चच्ची] *smearing, anointing*, i. 20^c.

चच्चल ts. *trembling, tremulous*, ii. 41^c.

चच्चर ts. *waddling*, iii. 23^a.

चच्छि- *licking*, cp. Marāthī cātāneṁ, i. 20²⁸.

चह H. 4. 206. *to rise, increase*. cādādi, iii. 16^a.

चहड ts. *wild, impetuous, angry*, i. 17^d, 23^a; ii. 10^b.

चहडंसु [चहडांसु] *the sun*, i. 35^a.

चहडवाल [°पाल] *name of a king*, i. 12^a.

चहडसेण [°न] *name of a king*, iv. 18¹⁸.

चहिडम्- H. 2. 154. *impetuosity*, i. 16^d.

चदुत्यो [चतुर्थी] *the fourth day (e. g., of a lunar fortnight)*, ii. 6²³, 29⁵.

चदुहसी [चतुर्दशी] *the fourteenth day of a lunar fortnight*, iv. 18¹¹.

चहुर [चतुर] *skilful, conversant with*, i. 7¹.

चदुत्तरण *skill, loveliness*, i. 20¹.

चदुस्सटि [चतुःषष्टि] *sixty-four*, iii. 4⁴.

चन्द [चन्द्र] *the moon*, i. 32^b; ii. 5^b, 6¹⁰, 27^b, 29¹³, 19, 21, 43⁵; iii. 16^b, 24², 25^d, 26¹, 29^b, 30^a; iv. 19⁶⁴.

चन्दण [°न] *sandal*, i. 14^b, 17^b, 20⁹; ii. 10^a, 11^a, 1; iii. 20^d, 28^b; iv. 5^c, 6^c, 8^a.

चन्दणलेहा [°नलेखा] *name of a woman*, iv. 9⁹.

चन्दिआ [चन्दिका] *moonlight*, iv. 19⁶⁴.

चम्प H. 4. 395. *to compress, squeeze*. campiam (P translates pīḍitam), ii. 33^a.

चम्पअ [क] *name of a tree and its flowers*, i. 14^a, 16^a, 34³⁹; ii. 42^b; iii. 1^a, 22^b, 30^b.

चम्पां ts. *name of a town, Campā*, i. 14^a.

चम्प- [चम्पन्] *skin*, i. 23^c.

चम्पटि [चम्पयटि] *a whip*. cammat̄hiā- anto, looking like a whip, ii. 39^b.

चर+सम Caus., *to communicate*. sam- cārentā, ii. 2^c.

चरित [°त] *acting, behaviour, acts*, ii. 40^a.

चल to stir, move; *to get loose*. caliā, ii. 1^a. caliām, i. 27^d.

चलत ts. *tremulous, rolling*, ii. 5^a; iv. 16^b.

चलण [°रण] *a foot*, i. 20³⁴; ii. 13^a, 33^a, 42^a, 43^a.

चलण [°न] *moving, shaking*, i. 36^c.

चल्लि [चारी] *the motion of the feet in the dance*, iv. 12^b, 16^b.

चलत [°रण] *unsteady, wavering*, i. 15^a; ii. 49^a.

चसआ [°षड़] *a drinking-vessel*, iv. 19^b.

चामर ts. *a chowry, fan*, ii. 31^a; iv. 9^a.

चामुण्डा ts. *a terrific form of Durgā*, iv. 18³⁰, 38, 19¹².

चारि- [°रिन] *wandering, moving*, iv. 2⁶.

चारू ts. *lovely*, i. 16^a.

चाव [°प] *a bow*, ii. 6^d; iv. 14^a, 19⁶⁴.

चाहुआण [°वान] the Cāuhan family, i. 11 ^a .	चोरअ [°क] a thief, robber, iii. 31 ^a .
चि+उद् to gather, arrange. uccinēdi, i. 4 ^b .	चोल ts. name of a country, i. 15 ^b .
चिंभ see चेभ.	च्च see चेभ.
चित् ts. mind, heart, ii. 40 ^{b, 2} , 49 ^a ; iii. 11 ^d , 12 ² ; iv. 9 ^c , 20 ^c .	चहल्ल HD. 3. 24. clever, i. 1 ^c , 5 ⁷ ; iii. 9 ² .
चित् [°च] 1. bright, variegated, spotted, iv. 9 ¹² . 2. a picture, i. 27 ^c , 30 ^d ; ii. 4 ^a .	कठुओ [षष्ठक] the sixth, iii. 18 ^a .
चित्तभार [°चकर] a painter, ii. 40 ^b .	छडा [°टा] mass, lustre, splendor, flash, i. 29 ^a ; ii. 32 ^a ; iii. 20 ^a .
चित्तभित्ति [चित्र०] a painted wall, a wall-picture, i. 36 ^a .	छत् [°च] a parasol, umbrella, ii. 29 ^d .
चित्तलेहा [चित्रलेखा] name of a woman, iv. 9 ⁹ .	छद्+प to hide, conceal. pacchānti, i. 33 ^b .
चित्ता [°चा] the fourteenth lunar mansion, iii. 3 ¹⁴ .	छप्पअ [षट्पद] a bee, ii. 2 ^b .
चिर long. cirām, for a long time, ii. 4 ^d . cirāa, at last, iii. 23 ^b .	छमुह [षण्मुख] a name of Kārttikeya, i. 3 ^a .
चिराइ- [°य-] to tarry. cirāadi, ii. 6 ^a .	छमासिअ [षण्माषिक] weighing six māsa, ii. 17 ^a ; iii. 20 ³ .
चिह्न H. 1. 186. the hair of the head, ii. 21 ^a .	छल ts. deception, guise, semblance, ii. 35 ^a ; iii. 32 ^b .
चुम्ब् to kiss. cumbia, i. 17 ^d .	छल- to deceive, cheat. chalidā, ii. 29 ¹⁰ .
चुम्बणा [°न] kissing, i. 2 ^a .	छवि ts. color, splendor, shimmer, i. 29 ^b ; ii. 47 ^b , 50 ^c ; iv. 5 ^a .
चूडामणि ts. a crest-jewel; best, excellent, i. 5 ^b . ottāna [°त्वा], i. 20 ² .	छाआ [°या] reflection, light, ii. 6 ¹⁰ ; iii. 1 ^c .
चूर्ण् to crush. cūraissam, i. 20 ²⁰ . cūriadu, i. 20 ²⁷ .	छुर् to cover, smear, envelop. churia, iv. 5 ^a . churio, i. 29 ^d .
चूलिआ [°का] top-knot, iv. 2 ⁴ .	छुरजा ts. smearing, anointing, iii. 28 ^a .
चेभ, चिभ, च्च H. 2. 184. restrictive or strengthening particle; used with tad (like tad eva) to mean 'the same'; i. 8 ^a , 21 ^d ; iii. 11 ^d , 19 ^d .	छुहा [क्षधु] hunger, iii. 8 ¹ .
चेडिआ [टिका] a female slave or servant, i. 20 ^{20, 26} .	छेअ [°क] clever, ii. 26 ^c ; iii. 6 ^b .
चेत् [चेत्र] a lunar month, March-April, i. 17 ^d , 18 ^d .	छेत् [चेत्र] field, width, i. 30 ^c .
	छोल्ल H. 4. 395. to cleanse, rub. cholanti, i. 14 ^a .
	ज see यद्.
	जअ [°य] conquest, triumph, iv. 20 ^a .
	जअ- [जगत्] the world, iii. 12 ^c , 17 ^a .
	जअणा [°यन] subduing, ii. 41 ^d .
	जइ [यदि] if, ii. 47 ³ , 48 ^a ; iii. 12 ² , 15 ^c , 33 ^a ; iv. 2 ¹⁰ , 3 ¹ , 18 ¹⁴ .

जहू- [जयन्] *fem.* °०१, *conquering, vanquishing,* ii. 41^b.

जक्ष्य [यक्ष] *one of a class of demigods,* i. 25^c.

जहूम ts. *moving,* iv. 18^a.

जच्च [जात्य] *noble, well-born, genuine,* i. 14², 32^a; ii. 19^a, 25^b; iii. 1^b.

जज्जर [जर्जर] *old, decayed,* iv. 4^d.

जण [०न्] *people, man; common people,* i. 4², 18^a, 21⁵, 34⁸; ii. 3^a, 6¹⁷, 28^b, 31^d, 40², 41^d, 47^d; iii. 12^c, 15^a, 27^d, 28^b; iv. 2^b, ², 9^a, 14^b, 24^a.

जणाया [०नन्] *fem. ०१, producing, causing;* *fem. a mother,* i. 26^d; iv. 9^d.

जत्ता [यात्रा] *festival, procession,* ii. 44^d.

जटो [यत्स] *from whence, from which time; because,* i. 4³, 12³, ⁹, 18¹⁸, 19⁷, 20¹³, 31², 34³¹, ³²; ii. 6⁶, 42²³; iv. 1¹, 3², 20¹⁶, 22³.

जथा [यथा] *as, as follows,* i. 7², 8⁴, 13², 16⁴; ii. 26¹, 42³³; iv. 18⁷, ²⁰. *See जहू.*

जथिच्छं [यथे] *at will,* i. 16³; iii. 3¹¹. *Cp. जहिच्छं.*

जन to be produced, be, become, happen. *Caus., to produce.* jāo, i. 29^d; ii. 50^d. jāā, i. 20^d, 35^c; ii. 1^d, 3^d; iii. 28^d. jāām, i. 16^a. jāde, ii. 42²¹. jaṇia, i. 2^a; ii. 19^a, 32^c.

+ सम to grow, become. samjāā, iii. 25^b; iv. 23^e.

जन्तु [यन्त्र] *an instrument, machine,* iv. 13^a. jjala, *an artificial stream of water, showerbath,* iv. 10^b. •dhārā, *the same,* iii. 20^c.

जम्बिय [जल्पित] *speech, murmur,* ii. 2^b.

जर [ज्वर] *fever,* ii. 42⁵.

जरठ [०ठ] *hard, solid,* iv. 2^b. jaradhā-māna, *growing old, ripe, matured,* ii. 1⁵.

जल ts. *water,* i. 4^a; ii. 11^c, 24^c, ³, 30^b; iii. 3¹⁷, ¹⁸, 20^c.

जलज्जलि [जला] *a libation of water presented to the manes of a deceased person,* ii. 5^d, 42²¹.

जलहर [०धर] *a cloud,* iii. 3¹¹, 28^d.

जल्प to speak, talk. jampanta, iii. 27^c.

जवणिअन्तर [०निकान्तर] *the tiring-room,* i. 12³.

जहू [यथा] *as, that,* i. 34^a, ^b, ^c; ii. 44^d; iv. 20^b. jahā, *the same,* i. 34^d. *See जथा.*

जहिं [यत्र] H. 3. 60. *where,* i. 20²³, 25, 26, 33.

जहिच्छं [यथे] *at will,* ii. 22^a. *See जथिच्छं.*

जामिली [यामिनी] *night,* ii. 29^d, 41⁵; iv. 4^c.

जाव [यावत्] *as far as, till, in the meantime,* ii. 41⁶; iii. 34⁹.

जि to conquer, surpass, curb, restrain, be victorious. jaāi, i. 4^d; iii. 18^d, 30^b; iv. 19^b. jaa, i. 14². jaadu, ii. 6¹²; iv. 9¹⁶, 18⁶. jia; iii. 4^a. jido, iii. 2¹.

+ निस to conquer. nijjida, i. 14².

+ विनिस to conquer, defeat. vinijjia, i. 13^d.

जीव to live. jivadha, i. 20⁴¹.

जीव ts. life, soul, i. 35^a.

जीविअ [०त्] life, ii. 9^d.

जीहा [जिह्वा] tongue, ii. 47⁵.

जुझ [युग] a pair, couple, i. 26^a; ii. 13^a, 18, 33^a, 37^a.

जुझ- [युवन्] young, ii. 41^d.

जुझल [युगल] a pair, couple, i. 20³¹; ii. 6²⁴, 7^b, 13^b, 16^a.

जुअलभ [युगलक] *the same*, ii. 14^a.

जुञ्ज [युच्च] *see* मल्लजुञ्ज.

जुख [जोर्ख] *old, wasted, decayed*, ii. 29¹¹; iii. 28^c.

जुहिंदिर [युधिष्ठिर] *name of the eldest Pāṇḍava prince. His eldest brother, the son of Kuntī, was Karṇa, which word means also ear*, i. 20¹⁵.

जेटु [ज्येष्ठ] *eldest*, i. 20¹⁵, 34³⁵; ii. 10², 4.

जेतिअ H. 2. 157. *so much as*, i. 7^b.

जैव [एव] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ā, ī, ū precedes, we find the form jeva; otherwise, jjeva. jeva, i. 5^a, 7¹, 16⁴, 20⁴, 6²⁰, 34³⁴; ii. 6²⁵, 24³; iii. 22⁶, 34⁷; iv. 19⁵⁰. jjeva, i. 8³, 20³⁴; ii. 1², 9¹, 45¹; iii. 22⁹, 34⁹; iv. 19⁶, 24⁶⁰.*

जोड्हाणी [योगिनी] *a witch, sorceress*, iv. 17^b.

जोर्वसर [योगेश्वर] *a sorcerer*, i. 26^d, 28⁵; iv. 18¹², 19⁵⁵.

जोग [योग्य] *fit, appropriate*, i. 19²; ii. 5^d, 23^a; iv. 2³.

जोगहा [ज्योत्स्ना] *moonlight*, i. 1^d, 4^c, 29^c; ii. 11^a, 30^b; iii. 7^a, 25^b, 28^b.

जोख्या [योवन] *youth*, iii. 17^b, 18^c.

ज्ञा *to know*. jāñāsi, i. 18¹⁶; ii. 42¹⁶, 17¹, 47¹, 2. jāñāi, i. 35^b. jāñādi, i. 32²; iii. 34⁹. jāñimo, iii. 12^d. jāñanti, ii. 49². jāpa, i. 34¹; ii. 43¹². jāñe, i. 22²; iii. 3^a, 7¹⁵, 15^c. jāñādi, i. 28².

+ जा *to order, command*. āñavedi, i. 19⁸, 34³⁶. āñavedu, i. 4¹⁵.

+ वि *to communicate, speak, tell*. viññavedi, iv. 9¹⁷, 18⁷. viññavedum, iv. 9¹⁴, 18²⁴. viññaviadi, ii. 28¹; iv. 18¹⁰, 19¹⁷. viññatto, iv. 18¹². viññattam, iv. 18¹⁵. viññāvidām, iv. 18⁴.

ज्वल् *to burn, be hot*. jalaī, ii. 11^c; iii. 20^c.

+ उद् *Caus., to make illustrious*. ujjaledi, i. 19⁷.

झणझणा ts. *a jingling sound*, iv. 17^a.

झणझण- *to sound, jingle*. ḡnanta, ii. 32^a.

झति [झटिति] *quickly, suddenly, at once*, i. 20^d, 36^b; ii. 38^a; iii. 3^c. Cp. तहति.

झर्+प H. 4. 173. *Caus., to cause to drop, ooze*. pajjharāvedi, iv. 18³⁶.

झाया [ध्यान] *meditation, contemplation*, i. 22^a, 24^b, 34²⁷; ii. 4^d; iv. 19⁵⁵.

टप्पर HD. 4. 2. *gaping, large, uneven*, i. 20⁴⁰.

टिक्किद HD. 4. 3. *adorned with a tilaka or mark made with sandal wood or unguents*, ii. 11⁵.

टेप्टा 1. *a scar, see bhamaratentā*. 2. HD. 4. 3. *a gambling-place*. tentākarālā, *terrible in the gambling-places or a Durgā of the gambling-places (K, urāhkiṇopala-kṣitacandikā)*, i. 18⁸, 20²⁸.

ठक्कर ts. *a lord, chief*, iii. 8¹.

ठाण [स्थान] place; tone, modulation, i. 4^a, 20¹⁰; ii. 1^a; iv. 19²², 24.

डन्हन्हन्त see दर्श.

दस्व+वि to cheat, deceive, mock. vi-dambedi, iii. 8¹.

दस्वर ts. mass, show, pomp, empty noise, i. 2^a; iii. 12^a, 13^b.

दिम्म ts. a young child, i. 30^a.

हो+उद् to fly up. udđino, iv. 2¹¹.

ठिल्ल [शिथिल] loose, relaxed, careless, i. 13^c; iii. 3^c.

णा [न] not, i. 6^b, 8¹, 13^a, b, 18¹⁶, 18¹⁸, 20⁴, 7, 8, 9, 14, 20, 38, 22^a, 25^d, 27^c, 30^d, 34^a, b, c, 17, 18¹; ii. 1^a, 4^a, d, 6^b, 8^d, 10⁵, 16^b, 24⁴, 26^d, 28^d, 32^d, 40^b, 42¹⁶, 17, 23²³, 47¹, 3, 49²; iii. 8^a, 9^b, 14^c, 15^b, 16^d, 20^d, 22^b, 34²; iv. 2³, 10, 3^d, 9^c, 18³⁶, 19², 9, 20³.

गाअण [नयन] eye, i. 20³⁶, 34^c; ii. 6^a, 19^a, 21^a, b, 38^a, 40², 42^a; iii. 20¹⁷; iv. 20^b.

गाअर [नगर] a town, i. 25⁵; ii. 30^a; iii. 5².

गाअरो [नगरो] the same, ii. 3^b.

गं H. 4. 283. surely (as used half questioningly), i. 29^c, 34²⁰; ii. 47².

गारुत्त [नहत्र] a lunar mansion, i. 20¹⁶, 31¹; iii. 3¹⁴.

गच्छण [नर्तन] dancing, iv. 17^b.

गच्छणी [नर्तनी] a female dancer, i. 16³; iv. 11^a.

गच्चिद् [नर्तित] dancing, iii. 22³.

गट [नृत्य] dancing, acting, i. 4², 16¹; ii. 15^b; iii. 14^a.

गटावभ [नर्तापक] causing to dance, move, shake, i. 16³, 17^c.

गड+वि H. 4. 150. to confuse, mystify, delude. viṇaḍida, iv. 19⁵³.

गाडी [नटी] an actress, courtesan, ii. 28^a.

गन्दिंदडू [नन्दिंदू] name of a poet, i. 20²⁰.

गन्दिणी [नन्दिनी] a daughter, i. 12⁸.

गरवइ [नरपति] a king, ii. 35^b.

गरिन्द [नरेन्द्र] the same, i. 12³.

गलिणा [नलिन] a lotus flower, i. 27^a.

गलिणो [नलिने] a lotus plant, a pond abounding in lotuses, i. 35^d; iii. 19².

गव [नव] new, i. 32^a; ii. 2^c, 19^b, 41^a, 42^b, 44^a; iii. 1^c, 4^b, 24^a, 25^b, 30^b; iv. 7^c, 9^a, 22^a.

गह- [नभस] the sky, iii. 7^a, 29^a. नाहद्धे [nabho'rdhe] in the midst of the sky, i. 25^b.

गहभल [नभस्त्र] the sky, iii. 26^d.

गाभलआ [नागलता] Piper betle, iv. 5^a.

गाडिआ [नाटिका] a short or light domestic comedy in four acts, such as the Ratnāvalī, i. 6^a.

गायाण [नाना] manifold, various, ii. 3^b.

गाम [नाम] name; by name; indeed, i. 25⁵, 34⁸, 11¹; ii. 26^a; iii. 1^b, 5²; iv. 9¹⁴, 18¹⁸.

गामन्तर [नामां] another name, iv. 20¹⁶.

गामहेआ [नामधेय] name, i. 20¹⁵, 16, 31¹; iii. 3¹⁸; iv. 9⁸, 9, 10, 11, 12.

गाराओ [नाराच] an iron staff on the goldsmith's scales, i. 20¹³.

गारिङ्ग [नारङ्ग] an orange, ii. 50^d.

गाल [नाल] a lotus-stalk, ii. 16^a.

गावा [नौ] a ship, iv. 20³.

शास [न्यास] *a deposit, pledge of love,* i. 3^a.

शाह [नाथ] *lord, husband,* i. 35^c.

शाहि [नाभि] *the navel,* i. 34^b; ii. 24^a.

शिअ [निज] *own, one's own,* i. 19^a, 20³⁴, 33^a, 34³⁵; ii. 28^b, 43^b; iii. 20¹⁶, 32^b; iv. 19¹⁷.

शिअंसण HD. 4. 38. *a garment, cloth,* iii. 15^d.

शिअडिअ [निकटिक] *near, at hand,* ii. 41^a.

शिअत्य *see वस + नि.*

शिअम्ब [नित] *the buttocks, the circumference of the hips,* ii. 1^a, 15^a, 24^b; iii. 19^c.

शिअम्बिणी [नितम्बिणी] *a woman with large and handsome hips,* ii. 26^b; iii. 13^c.

शिअर [निकर] *a multitude, collection,* ii. 17^b, 45^b.

शिअरा [निपुण] *clever, skilful, careful,* ii. 40^b; iv. 3ⁱ.

शिएङ् H. 4. 181; 3. 56. *to see,* i. 34^b.

शिओअ [नियोग] *injunction, command,* ii. 28^a.

शिक्कज्ञ [निष्ठा०] *stainless,* i. 10^b.

शिच्च [नित्य] *continual, perpetual, constant; always,* i. 2^b, 33^d; ii. 10^d, 46^b; iv. 22^d.

शिडाल [ललाट] H. 1. 47, 257. *the forehead,* ii. 20^a.

शितल [निस्तल] *round, globular,* iii. 4^b.

शिदाह [निदाघ] *heat, summer,* iv. 3^c, 5^d, 6^d.

शिहा [निद्रा] *sleep,* ii. 50^a; iii. 3^d.

शिन्दियज्ज [निन्दनोय] *worthy of blame,* i. 20⁷.

शिष्ट H.D. 4. 31. *abundant, exceeding; very much,* i. 17^c. Cp. Marāthī *nipaṭa or nippaṭa.*

शिबन्धण [निवन्धन] *causing,* iii. 24^a.

शिबर [निर्भर] *vehement(ly), exceedingly; close; full of;* ii. 44^b; iii. 7^{a, c}; iv. 19¹⁶.

शिबराइ [निर्भराइ] *another name of Mahendrapāla,* i. 9^a.

शिमित्त [निः०] *cause, motive; at the end of a compound, in order to, for the sake of,* i. 12^a, 34³⁸; ii. 42¹²; iii. 16^c; iv. 9^g, 18¹².

शिमवण [निर्माण] cp. H. 4. 19. *building, forming,* iii. 17^b.

शिरक्कर [निरक्कर] *without letters, illiterate,* i. 20¹³.

शिरन्तर [निः०] *uninterrupted,* iv. 8^b.

शिरिक्कलयिज्ज [निरोक्तणोय] *what can be seen,* ii. 47^d.

शिरिक्किवअ [निरोक्तित] *look,* ii. 6^c.

शिल्लक्कवण [निर्लक्षण] *undistinguished, unimportant,* i. 18^c.

शिवडिअ *see पत + नि.*

शिवारण [निः०] *preventing, warding off,* iii. 8^b.

शिविड [निविड] *close, compact,* ii. 24^c.

शिवेदभ [निवेदक] *telling, indicating,* ii. 8³.

शिवेस [निवेश] *entrance; expanse, contour,* i. 36^a; iii. 7^d, 21^b.

शिव्वह H. 4. 62. *to become clear.* निवदादि, i. 19⁷.

शिव्यिघ [निविघ] *without hindrance,* iv. 19⁵⁶.

शिसग [निसर्ग] *nature,* i. 31^b; ii. 25^a.

शिसा [निशा] *night; by night,* ii. 9^a; iv. 3^a.

गिरावर [निश्चात्र] *fem.* •ri, *a fiend, Rā-
kṣasa*, iv. 15^b.

गिरह [निभ] *like, similar*, i. 32^a.

गिरहित see धा + नि.

गिरुवण [निधुवन] *coitus*, iii. 7^c, 28^c, 29^b;
iv. 4^c.

गोरन्य [जौरन्ध] *without interstices, close*,
iv. 9^c.

गोल [नौः] *black*, ii. 14^a.

गोलकपट [नौः] *a name of Giva*, iii. 20¹⁶.

गोसन्द [निःसन्द] *flowing, streaming*, iii.
31¹.

गोसास [निष्वास] *a sighing, sigh*, i. 20^c;
ii. 10^a; iii. 20^a.

गु [नु] *an interrogative particle*, iii. 8⁴,
19^c; iv. 1^a, 2^a.

गूणं [नूनम्] *certainly*, iii. 17^a, 32^a. नु-
ना, iv. 21^c.

गोडर [नूपुर] *an anklet*, i. 20³⁰; ii. 32^a, 33^b,
47^a; iii. 13^a, 18^a; iv. 17^b.

गोन [नेत्र] *eye*, i. 30^c, 32^a; ii. 3^c, 46^c.

गोदं [नु + एतद्] H. 4. 279. *that. A form
used only after anusvāra*, i. 18¹²;
iii. 16¹; iv. 18³⁵, 19¹⁵.

गोवच्छ [नेपथ्य] *decoration, attire, dress*,
i. 33^b, 34³⁸; ii. 26^b, 27^c, 28^d; iv.
20¹.

गोह [स्वेह] *affection, love*, i. 15^a.

गो see अहम्.

गो [नो] *not*, i. 13^a, 22^a, 23^d, 30^b; iii. 22^a;
iv. 23^a.

गोल्ल + प्र H. 4. 143. *to toss. panollia*,
ii. 14^b, 36^a.

गोहण [सान] *bathing, bath*, i. 26^c, 28^a,
30¹; ii. 24^c.

तभो [तत्स] *thence, thereafter, then*, iii.
4^a; iv. 3^d. *Cp.* तदो.

तंस [त्यश] *triangular, oblique*. ii. 1^d, 6^c.

तद् *Caus., to beat. tādiumana-* [tādi-
tumanas] *having the intention to
beat*, iii. 3^b.

तड [ट] *a shore, bank*, iv. 20³.

तडति [तडदिति] *quickly, at once*, i. 20¹⁵, 16^c;
iii. 3^b, 20³. *Cp.* इति.

तणु [नु] *body*, i. 33^b; ii. 8^a, 24^d. लाला
[latā] *body*, ii. 1^d, 9^d, 11^c. लाला,
the same, i. 28^b.

तथ [त्त्र] *there, here*, ii. 27^d; iii. 9^b.

तथभोदी [तत्त्रभवती] *her honor, a respect-
ful title*, iii. 22¹.

तद् *this, that, he, she, it. sa*, iv. 3^d.
सो, i. 5^b, 6^a, 10^a, 19⁷, 21⁵; ii. 1²,
28^{a, c}, 46^d; iii. 3¹⁴, 17, 4¹, 9³, 10¹, 12^b,
सा, i. 1^c, 8^b, 11^b, 19⁷, 34¹³; ii. 4^a, 11^d,
14^a, 29^d, 42³³; iii. 5^b, 8^b, 6^b; iv. 1^b, 9^a,
18²⁰, 21, 38, 19³⁰. ताम्, i. 13^d, 19⁷,
20²⁷, 25^{a, d}, 7, 26^c, 29^c; ii. 8^c, 9¹,
27^c, 28^b, 29^{2, 4, 8}, 41^{1, 2}, 43^{1, 11}, 46^d;
iii. 3^d, 6^a, 5², 8^a, 9^d, 12^d, 13^c, 16^c; iv.
9⁷, 18²⁷, 19⁵⁰, 55, 57. *tad as first part
of a compound in takkajja [tatkā-
rya], ii. 28⁴; takkala [tatkāla], i.
8³; takkhaṇa [tatkhāṇa], iv. 18³²;
taggada [taggada], ii. 1³, 11²; iv.
9², 18³²; tabbhattā [tabbhāṭṭā],
ii. 8^b. तेना, i. 7¹, 8¹, 20²⁷, 21^{4, 3};
ii. 28^{b, 4}, 29^c; iii. 4⁸, 6^b, 17¹; iv.
18^{13, 17}. तेनाम्, iii. 5^a. तासा, i.
4¹⁹, 25^b, 34¹¹; ii. 6²³; iii. 3¹⁵, 8^b;
iv. 18¹⁹, 20^c. ती, ii. 6^a, 10^c, 15^a,
19^a. त्रा, ii. 1^d, 5^a, 9^c, 17^a, 23^{a, b};*

iii. 2^c, 3^d. tāe, ii. 6¹⁵, ²⁵, 28^a, 40^b.
 tissā, ii. 11³, 12^a, 23^d, 29^a; iii. 1^c,
 8^b. tassim, ii. 28^d; iii. 16². te, i.
 8^a, 19^b, ^d, 20^c; ii. 5^b, ^d; iii. 24^b; iv. 9^c,
 21^d. tāo, ii. 1²; iii. 4³; iv. 13^b. tāim,
 ii. 8²; iii. 22^c. tehim, i. 34¹⁵; ii.
 42³². tāna, iii. 15^b. tāpā, iv. 9^b.
 tānam, i. 31^a, 33^d; ii. 43^b; iii. 3¹⁸,
 4¹, 11^d; iv. 9^d, 12¹.

तदो [तत्स] *thence, therefore, thereafter, then*, i. 18¹; iii. 3⁹, 10, 11, 13, 14, 16, 17, 19,
 4¹, 2, 3, 7, 8, 10, 5¹, 2, 4, 5; iv. 9⁷, 18¹⁵, 21, 23.
Cp. तओ.

तथा [०च्चा] *so, thus.* tadhā vi, *even then, still, yet*, i. 16⁵, 20¹⁰; ii. 29²; iii. 18¹; iv. 19⁶⁶, 23¹. *Cp.* तह.

तन्त्र [०च्चा] *a certain kind of religious treatises; chief remedy or charm*, i. 22^a; iii. 18^c; iv. 7^d.

तप *Caus., to burn.* tāvei, ii. 42^b.

तमाल ts. *name of a tree*, ii. 43², 12¹.

तम्बवस्ती [ताम्बवस्ती] *name of a river*, i. 17^d; iii. 3¹⁴.

तम्बोल [ताम्बूल] *the leaf of piper betle*, iv. 9¹⁰.

तरङ्ग ts. *a wave, unsteady motion*, i. 18^a, 28^a; ii. 1^b, 6^b.

तरङ्गवदी [०ती] *a woman's name*, iv. 9¹².

तरङ्गि- [०हङ्गन] *waving, tremulous*, iv. 6^a.

तरटी *a bold young woman*, i. 16³; ii. 4^d.

तरल ts. *trembling, sparkling, unsteady*, ii. 30^d, 46^c; iii. 16^a.

तरलय *waving, shaking*, i. 15^c.

तरलि- [०लिन] *shaking*, i. 17^a.

तरु ts. *a tree*, i. 20²⁷; ii. 42²⁹, 43¹³, 45^a, 47^a, 49¹; iv. 18³⁰, 38¹.

तरुण ts. fem. ०री, *young, a young man or girl*, i. 30^c; ii. 4^d, 31^b, 45^a.

तरणिम् H. 2. 154. *youth, iii. 19^a*.

तर्क *to suppose, guess, reason.* takke-
 mi, ii. 29¹¹; iv. 18³⁴. takkiadi, i. 28¹.

तरिण [०न] *thin, small, little*, iv. 3^a, 10^a.

तरया [०प्पन] *burning*, ii. 11^b.

तसर [Marāthī तसर] *a kind of coarse silk*, i. 20⁹.

तह [०धा] *so, thus, and also; taha vi, even then, still, yet*, i. 1^c, 9^a; ii. 42^b, 44^c, 48^b; iii. 6^a; iv. 3^a, ^b, 20^b. tāhā, i. 13^b, 34^a, ^b, c, d; iii. 20^c. *Cp.* तथा.

तहि H. 3. 60. *there, i. 20²³, 25⁶; ii. 0⁵, 29⁶, 42²³, 29¹; iii. 3¹⁷, 5³, 9^c; iv. 18³¹, 19³⁷.*

ता [तात] *therefore, then*, i. 4¹², 6², 8¹, 10¹, 12¹, 16³, 18¹⁴, 17¹, 19³, ⁶, 20², 4, 20, 29, 34¹, 25¹, 28⁸, 30^d, 34²⁶; ii. 1³, 10⁵, 11², 12^b, 13^b, 14^b, 15^b, 16^b, 17^b, 18^b, 19^b, 20^b, 21^b, 22^b, 24⁴, 29⁷, 10, 16¹, 40³, 41⁶, 42¹¹, 19, 21, 26, 32¹, 43^b, ²; iii. 2³, 3^c, 6, 9¹, 12², 20³, 4, 5, 22², ⁹, 26³, 33^b, 34⁹, ⁹; iv. 2¹, 18⁴, 19¹⁵, 18, 37, 47¹, 20⁴, 10¹.

ताडङ्ग [ताट०] *an ear-ring*, ii. 37^a.

ताडण [०न] *beating*, i. 2^b; ii. 47^a.

ताडिउमणा see तड.

तार ts. *loud, shrill, radiant, clear, shining*, ii. 21^a, 35^a; iii. 2^a; iv. 17^b.

तारआ [०का] *a star*, ii. 17^b.

तारा ts. *the pupil of the eye*, iii. 19^a.

तारामेती [०मेती] *unselfish friendship*, ii. 28³.

तारिस [‘दृश्य] such, iv. 22^c.

तारुज्ज्व [‘यय] youth, i. 18^b, 20^d; iii. 16^a.
तारुज्ज्वभ the same, ii. 48^b.

ताल ts. clapping hands, beating time, time (in music), iv. 11^b, 12^b, 17^a.

तालवेषट् [‘चून्त्र] a fan, iii. 20^b.

ताव [‘ष] heat, glow, pain, ii. 29^a, iv. 2^{1, 2}, 7^d.

तासि- [त्रासिन्] fem. tāsiṇī, terrifying, alarming, ii. 29^c.

ति, ति [इति] a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti, i. 6^a, 20^{1, 20}, 34^{1, 15}; ii. 8^b, 29²¹, 39^a, 45^b; iii. 32^a; iv. 9^{8, 9, 10, 11, 12}, 18^{7, 19, 20}, 19³⁵, 20¹⁸. ti, i. 6^a, 28^a, 34³; ii. 29¹¹; iii. 9^{1, 2}; iv. 2^a, 9¹⁸, 18^{16, 23, 34}.

तिकागड [त्रिकागड] having three joints, consisting of three parts, iv. 14^a.

तिक्ख [त्रिक्खा] sharp, strong, severe, hot, i. 29^a; ii. 3^d, 5^a, 46^a.

तिञ्चि [त्रिं] three, i. 4⁹; ii. 42²⁹.

तिमिर ts. darkness, iii. 25^a.

तिमिस [‘ष] a certain plant, *Benincasa cerifera*, iii. 24^a; iv. 21^a, 22^a.

तिरिच्छ [त्रिर्यक] H. 2. 143. obliquely, ii. 1^b.

तिल ts. the seed of the sesamum plant, iii. 15^b. ‘jala, water with sesamum seed, offered to the dead as a libation, ii. 5^d. ‘antaram, so much as a sesamum seed, ii. 1^a.

तिलअ [‘क] a certain tree, *Clerodendrum phlomoides*, ii. 42³¹, 43^a, 45², 46^c.

तिलोअणा [त्रिलोचन] an epithet of Giva,

who has on his head the half moon, ardhacandra, which word means also a clenched fist, i. 20²⁷.

तिवलि [त्रिं] the three folds of skin above the navel of a woman, i. 30^a; ii. 24^a; iii. 19^b.

तिल्प [तीव्र] acute, hot, warm, ii. 50^b.

तिहाअ [त्रिभाग] the third part (of the eye, used in the side-long look of women), ii. 5^a, 8^d.

तिहुवण [त्रिभुवन] the three worlds, i. 10^a; ii. 10¹.

तुह्मि- H. 2. 154. height, elevation, i. 34^b; iii. 6^a.

तुहु see तुष.

तुणिछक [त्रूपाशक] HD. 5. 15. quiet, silent, iv. 20⁴.

तुन्दिल ts. having a protuberant belly, corpulent, i. 20⁷.

तुम्म see त्वम्.

तुम्हारिस [त्वादृश] similar to you, iv. 2¹⁰.

तुरङ्ग, ‘म ts. a horse, i. 18¹⁸, 21^c.

तुरिदपदं [त्रिवितं] quickly, iv. 19²⁴.

तुलण [‘न] weighing, i. 20¹⁴.

तुला ts. a balance, scales; resemblance, i. 20^{13, 14}; iii. 31^b.

तुल्ल [‘ल्य] like, ii. 10^d.

तुष् to be pleased. Caus., to please, satisfy. tutṭha, i. 36^d. tutṭhena, iii. 20¹⁶. tosida, ii. 11⁵.

तुसार [‘षार] frost, ice, snow, i. 14^a.

तुहिणकर [तुहिन्] the moon, i. 4^b.

तु+अव to descend. Caus., to bring down. odinno, iii. 20¹⁶. odinñā, ii. 40². avainñam, i. 25^a. avadāriadu, i. 25⁹.

तृ+वि to give, bestow. viin̄na, iii. 11 ^c .	यली [स्या॑] the same, ii. 1 ^a .
+ समुद् to put away. samuttārida, i. 30 ¹ .	चबभ [स्तबक] a bunch, cluster of blossoms, ii. 47 ^c .
तेत्तिभ H. 2. 157. so much, i. 7 ^b .	दूल [स्थू॑] large, great, iii. 3 ¹⁷ .
तेल्ल [तेल] oil, iv. 5 ^b .	घोआ [स्तोक] little, small; a little, i. 16 ^b ; ii. 1 ^b , 11 ¹ .
तोआ [०थ] water, iii. 3 ⁹ .	घोर H. 1. 124, 255. large; great, big, ii. 27 ^a , 44 ^a ; iii. 6 ^a , 19 ^b .
तोलारे [तू॑] H. 1. 124. a quiver, ii. 16 ^b .	दद्धभ [०यित] lover, husband, i. 24 ^c . Fem.
तोरणा ts. an arched doorway, i. 17 ^a .	०ःा, wife, iii. 6 ^b . daidā, wife, i. 28 ⁸ .
ति see ति.	दंसण [दर्जन] looking, seeing, showing, i. 34 ²⁵ ; ii. 3 ² , 40 ² , 42 ^{16, 17, 21} , 43 ^a ; iii. 21 ^b , 31 ¹ .
॰त्य [०स्य] staying, abiding, ii. 50 ^d .	दक्षव [०क्ष] able, skilful, iii. 17 ^b .
तुद् to fall asunder, be parted. tuṭṭai, ii. 4 ^d . tuqida, broken, ruined, i. 18 ⁸ .	दक्षारस [दाक्षा॑] grape-juice, ii. 26 ^d .
त्वम् thou, you. tumām, i. 16 ¹ , 19 ^{3, 5} , 20 ^{10, 13, 25, 29} , 34 ^{3, 20, 30} ; ii. 6 ^c , 11 ¹ , 24 ³ , 32 ¹ , 42 ¹⁷ , 47 ² ; iii. 2 ¹ , 22 ^d , 34 ^a ; iv. 20 ⁶ . tae, i. 18 ⁶ ; iii. 30 ² ; iv. 20 ² .	दक्षिणा [दक्षिण] right, southern, i. 20 ¹⁵ ; iv. 9 ⁹ .
tujjha, i. 16 ¹ , 20 ⁶ , 34 ²⁵ ; iii. 21 ^b , 24 ^b ; iv. 22 ^c , 23 ^d . tuha, i. 20 ^{15, 16, 30} ; ii. 7 ^a , 9 ^c , 10 ^{d, 2} , 42 ²⁰ ; iii. 8 ^b , 32 ^a ; iv. 11 ^b , 21 ^c . de, i. 14 ² , 18 ⁴ , 19 ² , 20 ^{6, 7, 27} , 32 ⁴ ; ii. 48 ¹ ; iii. 20 ⁴ , 33 ^a , 34 ^b ; iv. 2 ⁴ , 9 ⁵ , 18 ²⁰ , 19 ³² , 22 ¹ . tumhe, i. 20 ⁴¹ ; iv. 18 ⁷ . tumhehim, i. 20 ¹² . tumhāhimto, ii. 29 ¹² . tumhāpām, i. 18 ¹ , 20 ⁴¹ . vo, i. 3 ^b .	दक्षिणा [दक्षिण] the Dekkhan, i. 12 ³ . ०vadha [०पथा] the Dekkhan, i. 25 ⁵ , 34 ⁸ .
थङ् H. 4. 16. to stay, cease. thakkantu, iii. 20 ⁸ .	दक्षिणा [दक्षिण] present, gift, remuneration, iv. 18 ^{12, 14, 21, 25} .
थण [स्तन] the female breast, i. 2 ^b , 18 ^b , 27 ^b ; ii. 1 ^c , 23 ^b , 24 ^b , 29 ^a , 33 ^a , 44 ^a , 49 ^b ; iii. 6 ^a , 7 ^d , 21 ^a ; iv. 6 ^c .	दण्डरा ts. a kind of dance, iv. 11 ^b .
थणाभ the same, ii. 27 ^a .	दन्त ts. a tooth, ivory, i. 14 ^a , 20 ²⁵ ; iii. 31 ^a .
थणिल्ल H. 2. 159. having breasts. iii. 19 ^b .	दन्तुर rising, bristling, ii. 46 ^d . ts.
थल [स्था॑] raised or rounded surface, i. 27 ^b .	दण्ड [०र्द्ध] pride, haughtiness, ii. 30 ^c .
	दण्डण [दर्दण] a mirror, i. 18 ¹⁰ .
	दण्डि- [दर्दिन] proud, arrogant, ii. 41 ^d .
	दर ts. H. 2. 215. a little, slightly, ii. 14 ^b , 36 ^a , 49 ^b .

दर्दितण [दृत्व] *poverty, indigence*, i. 20^b.

दल *to split, cleave.* dalantā, ii. 2^a.
+ निस *to cut, break.* niddalanto, ii. 30^c.
दल ts. *leaf, petal*, i. 29^b; ii. 6^{20, 23, 24, 25}, 14^b, 38^b; iv. 5^a, 21^b.

दस [॰श] *ten*, iii. 3¹⁸, 26^a. *Cp.* दह.

दसमासिअ [दशमाषक] *weighing ten māṣa*, iii. 5^a.

दह *to burn.* dajjhanta, iii. 27^a.

दह [॰श] *ten*, i. 18^b. *Cp.* दस.

दहि [॰षि] *milk*, i. 19^c.

दा *to give.* dei, ii. 37^b. denti, i. 13^a; iv. 9^c, 12^a. dehi, ii. 42¹¹, 43^b. deu, i. 3^b. dedu, ii. 1⁵. deha, i. 18^a. dāissam̄, iv. 20¹². daia, i. 20⁴⁰; iii. 4⁵. dādavvā, iv. 18¹⁴. dento, i. 4^d. dentā, ii. 2^b; iii. 28^a. dijjae, iii. 9^d, 33^b. dijjadi, ii. 42²¹. diadu, iv. 18¹⁴. dijjantu, iv. 21¹. dijjanta, iii. 27^a. dijjamāṇa, i. 30^c. diṇṇa, ii. 6^{10, 22}; iii. 3⁹, 10^d. diṇṇā, i. 18^d; iii. 6^b; iv. 9^c, 18^{21, 25}, 21^c. diṇṇam̄, iii. 34^b. diṇṇā, ii. 16^a.

दाण [॰न] *giving, gift, donation*, ii. 5^d, 47¹; iii. 17^b.

दारा [॰रा:] *a wife*, i. 23^a.

दाव H. 4. 32. *to show.* dāviaī, ii. 36^a.

दाव [तावत्] *just, now, truly, indeed*, i. 31¹, 34²⁶; ii. 6²², 50³; iii. 3², 22^{2, 9}; iv. 20¹².

दावणि [॰वाम्न] *a forest-conflagration*, iv. 24^b.

दासतण [॰त्व] *slavery, service*, iv. 8^d.

दासी ts. *a female slave*, i. 18⁶, 20^{28, 33, 40}; iv. 2⁸, 9¹³.

दाह ts. *burning*, ii. 10^b, 29^b, 42⁵; iii. 20^d.

दिअह [दिवस] *a day*, i. 18^b, 21^d; ii. 9^a, 10^c; iv. 3^c, 5^d, 6^d, 9^b.

दिक्षा [दीक्षा] *initiation*, iv. 18¹².

दिक्षिअ *see* दोक्.

दिटि [दृष्टि] *a look, glance, eye*, i. 18^a, 21^b, 28^{b, 8}; ii. 1⁵, 5^c, 8^d, 23^a, 41^b; iii. 2^c, 11^a.

दिण [॰न] *day*, ii. 6¹⁰; iv. 3^a.

दिमाणि [दिन] *the sun*, ii. 50^d.

दियेस [दिनेश] *the same*, i. 21^c.

दिमुक्त [दिव्युख] *quarter of the sky*, ii. 4^b.

दिवस ts. *day*, i. 34²⁶; iv. 18¹¹, 19⁶⁴.

दिश् *to point out, show.* ditṭho, i. 24^c.
+ आ *to point out, show, order.* ādi-sadi, iv. 9¹⁹, 18^{16, 23}. ādiṭṭham̄, ii. 26¹.

+ निस *to point out, show.* niddisadi, ii. 29²¹. niddiṭṭhā, iv. 18²⁰.

+ समा *to command, direct, instruct.* samādiṭṭhā, i. 10¹. samādiṭṭham̄, ii. 43¹⁰.

दिसा [दिश] *direction, quarter of the sky*, i. 14²; iii. 25^b, 26^a, 28^a; iv. 9^{8, 9, 10, 11}.

दिसाभास [दिभाग] *quarter of the sky, direction*, i. 16^d.

दोक् *to consecrate, initiate.* dikkhiā, i. 23^a.

दोप [॰ष] *a lamp, light*, ii. 6¹⁰; iii. 27^a.

दोह [॰र्ध] *long*, i. 21^d, 35^c; ii. 2^b; iv. 9^b.

दोहतण [॰र्घत्व] *length*, i. 32^a.

दोहर H. 2. 171. *long*, ii. 9^a.

दोहिआ [दोर्धिका] *a long lake*, ii. 3^c.

दुर्विभ [द्वितीय] second, other, iii. 17^d.
 दुक्षभ [दुष्कृत] a sin, misdeed, ii. 8^c.
 दुक्ख [दुःख] sorrow, distress, ii. 8^c.
 दुज्जना [दुर्जन] a wicked, malicious person, iii. 20¹¹.
 दुष्ट [दुष्ट] wicked, i. 20⁴⁰.
 दुदिभ [द्वितीय] second, other, ii. 8^a.
 दुध [दुध] milk, milky juice, i. 16^b; ii. 6^b, 29¹¹.
 दुब्बल [दुर्बल] weak, feeble, ii. 9^a.
 दुम [दुम] a tree, i. 17^b; ii. 45^a, 46^c; iv. 22^a.
 दुर्लभ [दुर्लभ] H. 1. 115. difficult to be attained, iv. 1^b.
 दुर्लक्ष्य [दुर्लक्ष्य] difficult to be seen, iii. 12^c.
 दुवार [द्वार] a door, i. 21^a; ii. 42^{21, 26}; iii. 20¹¹; iv. 9⁷, 18³⁸, 19^{a, 24}.
 दुर्वे see द्वि.
 दुसि- [द्विशिन] having two moons, i. 34^d.
 दुहिदा [°तू] a daughter, i. 34¹⁵; iv. 18¹⁰.
 दूर्व [°तो] a female messenger, a confidante, iii. 27^c.
 दूर ts. distant, far. Adv., to a distance, highly, entirely, i. 2^a, 6^a, 20³³; iii. 1^a.
 दूसण [दूषण] spoiling, disfiguration, defect, i. 18^a; ii. 23^a.
 दूसह [दुःः] insupportable, intolerable, iii. 20³; iv. 2^a.
 दूहय [दुर्भग] H. 1. 192. ugly, hideous, iii. 23^b.
 दूश to see. Caus. to show. Pass., to appear. daṭṭhum, i. 24^b. daṭṭhūṇa, iii. 6^a.

daṭṭhavā, ii. 29⁷. daṁsemi, i. 25^a.
 daṁsido, ii. 6²². daṁsiām, ii. 21^b.
 daśā, iv. 11^b. disadi, i. 4^a, 20²⁶.
 disae, ii. 30^d. disadha, i. 4¹⁶. di-santi, i. 6^b. disadu, ii. 29¹⁹. di-t̄ha, ii. 40³. diṭṭhā, ii. 11^a, 40⁵; iii. 22^d; iv. 9⁶, 19³⁰. diṭṭham, i. 25^{4, 6}; iii. 2², 3⁴. diṭṭhā, ii. 5^a.
 देव ts. a god; a king, i. 18^c, 24^a, 34⁴¹; ii. 11^a, 22¹, 24⁴, 26¹, 28¹, 29⁷, 41⁶, 47³, 49¹; iii. 24²; iv. 9¹⁸, 21⁶.
 देवी ts. a queen; Pārvatī, i. 12^{3, 8}, 16³, 18¹⁷, 19⁸, 34^{28, 34, 36}; ii. 6^{22, 23}, 11³, 22^a, 28², 29^{1, 10}, 42^{27, 29, 33}, 43¹⁰, 47¹; iii. 8^{4, 5}, 34^{7, 9}; iv. 9^{6, 7, 13, 14, 17, 19}, 18^{4, 7, 11, 12, 15, 23, 30, 31}, 19^{9, 25, 60}, 23^a.
 देवसभ [देवज्ञ] an astrologer, iv. 18²⁰.
 देषन्तर [देशा] another place, foreign parts, iv. 18²⁷.
 देह ts. body, ii. 10^b, 11^b; iii. 17^b, 20^{d, 16}. dehantara, another body, i. 34³⁴; iv. 19⁶⁴.
 दोकन्दली [दोःः] a plantain-like arm, iv. 7^c.
 दोखणड [द्विं] having both halves, i. e. full (of the moon), i. 32^b.
 दोखणड- [द्विं] to cut in two, to break. dokhaṇḍaantā, i. 15^b.
 दोणा [दोः] a bucket, cavity, i. 29^b.
 दोल् to swing, oscillate. dolanti, i. 26^b.
 दोला ts. a swing, hammock, i. 21^b; ii. 29²¹, 30^d, 31^d, 37^b, 39^a, 40^{a, 3}.
 दोल्लआ [दोर्लता] a creeper-like arm, iv. 16^b.
 दोसोलह [द्वियोडश] thirty-two, iv. 11^a.

दोहल ts. the longing of a pregnant woman, the desire of plants at budding time, i. 20^{27, 29}; ii. 45¹, 47¹.

दोहलअ [क] the same, ii. 43^b.

द्वि two. duve, i. 16², 34^{30, 32}; iii. 17^a. dohim, i. 4^c, 30^b; iv. 12^b. dohi, ii. 18^b. dosu, i. 16^d. dosum, iv. 7^c.

धम्भवड [ध्यजपट] a flag, banner, ii. 31^a.

धणु [नुस] a bow, i. 32^c, 33^d; iv. 9^a, 20^d.

धणुह H. 1. 22. a bow, ii. 3^d.

धम्म [०८८] religion, custom, i. 23^d.

धम्मदारा [धर्मदाराः] lawful wife, i. 23^a.

धर ts. holding, carrying, ii. 46^b; iv. 15^a.

धरणी ts. earth, country, i. 12^a. °dala [°tala] the surface of the earth, the earth, i. 25^a.

धवल ts. white, handsome, ii. 23^a, 31^a.

धवल- to make white or resplendent. dhavali, i. 10^a. dhavia, iii. 7^a. dhavalio, i. 29^c.

धवलिम- H. 2. 154. whiteness, ii. 41^b.

धा + अनुसम to think over; make peace with. anusamdhemi, iii. 2². anusamdheda, i. 20⁴².

+ नि to place, put. nihio, ii. 29^a. niham, ii. 30^c. nihitta, i. 4^c.

+ कि to bring about, arrange. vihide, iv. 18³².

धाडी [टी] assault, attacking, ii. 46^a.

धारा ts. a stream, current, ii. 9^b; iii. 20^c, 28^d; iv. 13^a.

धारि- [०र्त्तन] carrying, iv. 9^{a, 11}.

धाव to run. dhavantassa, i. 18¹³.

धुवागोद [धुवागोत] introductory stanza, i. 4¹¹.

धूदा H. 2. 126. a daughter, i. 18^a.

धूष [च] incense, perfume, iii. 14^b.

धूववट्ठि [०पवर्ति] a pillar or cloud of smoke, iii. 27^a.

घ to hold, carry, contain, stop. dharai, ii. 48^a. dharantao, iii. 31^b. dhariā, iii. 3^c.

घोअ [धौत] washed, washed off, i. 26^a.

घोढ the same, i. 30¹.

नन्द to be delighted, rejoice. nandantu, i. 1^a.

नम to bow, make obeisance to; to sink. namaha, i. 2^b. namanti, ii. 31^c. naa, i. 4^c.

+ उद् to rise, ascend. upnamanti, ii. 31^c.

+ परि to be changed, ripe. parinamanta, i. 8^a. parināamī, ii. 8^c.

+ पा to bow down. pañamāmi, iv. 19⁴. pañamanti, iv. 18^b.

नग् to disappear. nañthā, iii. 3^d. nañthāe, ii. 40³.

+ पा to disappear, be lost. panañthā, ii. 40^b.

नो to carry, bring, conduct. naissadha, i. 34²⁷. naia, ii. 11³.

+ आ to bring. ānemi, i. 25^c. ānedi, iv. 19⁵⁵. ānia, ii. 43²; iii. 4^a. āniadi, i. 25^a. āniadu, i. 25⁷. ānia, i. 26^a. ānidaim, iv. 19¹⁴.

+ उप to offer, present. uvanijjo, iv. 7^c.

+ परि to marry. Caus., to cause to

marry. pariṇeī, i. 12^b. pariṇe-
davvā, iv. 18²¹. pariṇāidavvā, iv.
18⁷.

चत् to play, act. paccidavvam, i. 4¹⁸.

पञ्च [॰८] foot; pace; dignity, rank, i. 9^b,
12^a, 21^a; iv. 11^b.

पञ्चतङ्ग [प्रकृतिः] nature, natural condition,
ii. 26^c.

पञ्चात्मक [प्रवर्तीयक] producing, i. 16³.

पञ्चटुह् see शूत् + प्र.

पञ्चडे see कट् + प्र.

पञ्चण्ड [प्रच] impetuous, iii. 30^b.

पञ्चवौ [पदं] position, rank, iv. 23^c.

पञ्चावह् [प्रजापति] the god Prajāpati, the
creator, iii. 17^a.

पञ्चासव् see काश् + प्र.

पञ्चोट् [प्रकोष्ठ] the fore-arm, ii. 16^a.

पञ्चोस [प्रदोष] evening, iv. 4^b.

पंसु [पांसु] dust, iv. 5^c.

पक्ष्य [पक्ष] a wing, iv. 2¹⁰.

पक्ष्याउचन् [पक्षातोद्य] a kind of drum, cp.
Hindi pakhaūj, i. 4¹⁰.

पक्ष्यालिद् see चत् + प्र.

पङ्क् ts. mud, paste, i. 16^a; ii. 8^a, 12^a;
iv. 4^a.

पङ्क्षा [ङ] a lotus, ii. 13^b, 33^a.

पङ्क्षुह् ts. the same, iii. 3^a.

पङ्क्षिल् ts. turbid, smeared, anointed, iv.
8^a.

पङ्क्षेलह् ts. a lotus, i. 4^d, 35^d.

पच्चक्षम् [प्रत्यक्षम्] clearly, openly, i. 30^d;
ii. 43².

पच्चग [प्रत्यय] fresh, new, iii. 1^d.

पच्चक्षम् [प्रत्यक्षम्] on every limb, iv. 9^a.

पच्छा [पञ्चात्] behind, from behind; after-
wards, i. 34²⁷; ii. 6^c.

पच्छिम [पञ्चिम] last; western, iv. 4^c,
9¹⁰.

पञ्जारोदि see शूर + प्र.

पञ्च ts. five. pañca, i. 18^b; iv. 4^d,
9^{8, 9, 12}. pañcehim, iii. 19^d.

पञ्चगम्य [ध्य] the five products of the
cow, i. 20²⁶.

पञ्चदस [॰ञ] fifteen, i. 34²⁶.

पञ्चबाणा ts. Cupid, ii. 19^b, 38^b.

पञ्चम ts. the fifth note of the gamut,
said to be produced by the cuckoo;
name of a musical mode, i. 16³;
ii. 2^c, 5^b; iii. 20⁷; iv. 6^a.

पञ्चसर [॰शर] Cupid, i. 32^c; ii. 46^b; iv.
8^d.

पञ्चाल ts. name of the country between
the Yamunā and the Ganges,
the Doab, iii. 5².

पञ्चालिआ [॰का] a doll, ii. 12^b.

पञ्चालिआ [पाञ्चालिका] the Pāñcālikā style
in poetry, i. 1^c.

पञ्चेसु [॰ञु] Cupid, i. 18^c; iv. 4^c.

पञ्चर ts. a cage, i. 18¹⁵; iii. 31^a.

पट + उद् Caus., to tear out, eradicate.
uppādaissam, i. 20¹⁵. uppādia,
i. 20³¹. uppādida, iv. 2⁴.

पट् ts. a garment, silk cloth, i. 36^c.

पट्ट [क] a tablet, palette, i. 4⁶.

पट्टुभ [पट्टुभुक्] a silk garment, ii. 14^a.

पढ् to recite. padhissam, i. 18¹⁷; iii.
30². padha, i. 19^{3, 6}; ii. 10⁷. padhiadi, i. 19⁷.

पट् [ट] a garment, cloth, i. 14^d.

पट्ट्य [पत्तन्] falling, iv. 18⁸.

एडाआ [पटाका] *a flag, banner*, iii. 20^b;
iv. 20^a.

एडिवट्रभ [प्रतिपटक] *a silk cloth*, i. 20^o.
एडिवडाविआ [प्रतिवर्धापिका] *speaking agreeably or congratulating in her turn*, i. 13¹.

एडिसिविणज [प्रतिस्वप्नक] *a dream in return*, iii. 8^b.

एडिसौसभ [प्रतिशीर्षक] *a mask*, i. 4⁵, 20⁴⁰;
iv. 15^b. [*K*, anukāryānurūpavarṇanāmukha].

एठण [पठन] *reading, reciting*, i. 24^b.

एठम [प्रथम] *first*, i. 20²³, 25, 34³⁴; iii. 17^c.

एणाअ [प्रणाय] *attachment*, iii. 8⁴, 9².

एणाव [प्रणाति] *a bow, courtesy*, i. 4^a.

एणाव- [प्रणायिन] *attached to, joined to*, iv. 7^b.

एणास [पनस] *the bread-fruit*, iv. 22^a.

एणाम [प्रणाम] *a bow, salutation*, i. 34²⁴.

एणोल्लिअ see एोल्ल+प.

एणिडच्च [पारिहित्य] *erudition, Punditship*, i. 18^{4, 8, 9}.

एणडी *a Pāṇḍya woman*, i. 15^a.

एणडु [पां] *pale, yellowish*, ii. 10^c; iv. 5^a.

एणेउर [पां] *pale-white, yellowish-white*, ii. 6¹⁰; iii. 33^a.

एणहोतर [प्रश्नोत्तर] *riddle and answer*, i. 5².

एत to full. padāī, ii. 39^a. padanti, iv. 13^b.

+नि to fall down, to be cast at. ni-vadiā, ii. 5^c, 46^c.

+समुद् to jump up, to emerge. samup-padia, iii. 3¹⁸.

एत [क] *a leaf*, ii. 1², 7^a.

एत [पात्र] *a dramatis persona*, i. 4³.

एत see आए+प.

एत्तिआमि see या+प्रति.

एद् + उद् *Caus., to produce*. uppādedi, iii. 12².

+निस् to be produced. nippajjadi, i. 34¹⁸.

+सम् to become. Caus., to accomplish, produce. saṁpañnam, iii. 20^{4, 21}. saṁpādemi, ii. 41⁶. saṁpādemha, i. 12². saṁpādaissadi, ii. 43¹.

+समुद् to be produced. samuppannā, iii. 4⁹; iv. 19³⁵.

एदि [वृत्ति] *a husband*, i. 19⁷.

एटोव [प्रदोष] *a lamp*, iii. 22⁴.

एंति [एङ्गि] *a line, row, series*, ii. 1², 17^b; iv. 12^b.

एभार [प्राभार] HD. 6. 66. *a mass, large quantity*, ii. 33^a.

एभाद [प्रभात] *day-break, dawn*, ii. 6¹⁰.

एमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*, iii. 22⁹; iv. 18³⁰.

एमाण [प्र] *measure, size, extent*, i. 16³; iii. 3¹⁸.

एर ts. other, different; intent on, i. 18^{2, 8}; iv. 18^a, 22². param, however, excessively, at the utmost, i. 1^b, 34³⁰; ii. 11^a.

एरम ts. highest, best, ii. 28^d.

एरमत्य [‘मार्य] *truth, reality*, ii. 22¹.

एरमेटि- [‘मिन] *an epithet of Brahmā*, iv. 19^b.

एरपरा ts. *an uninterrupted series, succession*, i. 9^b, 18^{4, 8, 9}.

एरहुअ [‘भत] *the cuckoo*, ii. 2^a.

एरभाण [‘जन] *attendants, suite*, i. 28⁶.

परिकल्पया [परोक्षण] testing, examining, ii.	पसरणा [प्र०] going, streaming forth, ii.
29 ^a .	10 ^a .
परिक्षयेणा [०क्षणा] emaciated, diminished, ii. 6 ¹⁰ .	पसव [प्र०] blossom, ii. 6 ²² .
परिणामि [०ति] maturity, iii. 4 ³ .	पसाइ [प्रसाद] propitiatory offering, propitiation, favor, i. 4 ^a , 22 ^a , 34 ²⁵ .
परिपणहुरतण [०पणहुरत्व] dazzling whiteness, iii. 34 ^b .	पसादो+क [प्र०] to present. *kidam, ii. 6 ²⁴ .
परिरम्भ ts. embracing, i. 2 ^a ; iii. 7 ^c .	पसार [प्र०] spreading, iii. 11 ^c .
परियाहि [०पाटि] order, succession, iv. 16 ^b .	पसारणा [प्रसाठन] decoration, toilet, i. 20 ³⁶ ;
परिसिप्ति- [०सिप्ति] moving about, iv. 19 ⁵⁵ .	ii. 19 ^a , 22 ^a , 24 ³ .
परिसर ts. neighborhood, environs, iii. 19 ^a , 34 ^a ; iv. 7 ^a .	पसूणा [प्रसून] a bud, flower, i. 19 ^d .
परिशास ts. joking, merriment, ii. 6 ^c .	पह [०य] way; reach, iii. 2 ^d .
परदस [०ष] hard, harsh, i. 7 ^a .	पहा [प्रभा] light, splendor, similarity, i. 16 ^a .
पढ़ द see रह + प्र.	पहार [प्र०] striking, shooting, iii. 7 ^b .
परोक्ष [०क्ष] invisible, unknown, iv. 18 ²⁹ .	पहाव [प्रभाव] power, efficacy, ii. 6 ²² , 45 ¹ ;
परोप्पर [परस्य] each other, mutual, iii. 11 ^b ; iv. 12 ^b .	iii. 8 ² ; iv. 18 ²⁹ .
पल्लङ्कु [पर्यङ्कु] a bed, couch, i. 36 ^b .	पहुङ्ग [प्रभति] beginning, beginning with, i. 32 ^d .
पल्लव ts. a sprout, i. 26 ^b ; iii. 23 ^a .	पहुङ्ग see स्फुट + प्र.
पवर्जन [प्रपञ्च] display, diversity, ii. 40 ^a .	पहुंचि [प्रभति] beginning, beginning with, from, ever since, i. 20 ^{20, 34} ; ii. 3 ² .
पवर्जन- [प्रपञ्चय-] to display, show, expand. pavañcida, i. 16 ³ .	पा to drink. Caus., to cause to drink. piāmo, i. 22 ^b . pianto, iii. 8 ⁴ . pijanti, iv. 19 ^b . pijjae, i. 23 ^b . pijjantam, i. 16 ^d . pido, iii. 3 ^{11, 18} . pāñda, ii. 29 ¹¹ .
पवणा [०न] the wind, ii. 11 ^b , 14 ^b , 36 ^a ; iii. 22 ⁴ .	पाथ अ [०ड] foot; beam, i. 4 ^d , 20 ³⁰ ; iii. 28 ^d .
पवल [प्रबल] violent, iv. 1 ^a .	पाथन्त [पादान्त] the extremity of the feet, i. 14 ^d .
पवाह [०प] a stream, current, ii. 10 ^a ; iii. 10 ^c , 20 ⁸ .	पाझार [प्राकार] a rampart, wall, ii. 31 ^c .
पवेस [प्रवेशक] an interlude in a drama, i. 6 ^b .	पाउअ [प्राकृत] the Prakrit language, i. 7 ^a .
पवस्तु [प्रस्तुति] the palm of the hand, i. 30 ^c ; ii. 38 ^a .	पाउद the same, i. 6 ² .
पवदि the same, i. 16 ³ .	पाडिसिद्धी HD. 6. 77. emulation, rivalry, i. 10 ^b , 20 ^{12, 33} ; ii. 10 ⁵ .
पसर [प्र०] outbreak, course, iii. 20 ⁹ .	10*

पाठिआ [पाठिका] *a reciting or reading woman*, iv. 9¹².

पाणि [प्राण] *life, soul*, iii. 8^a.

पाणि ts. *hand*, i. 27^a; iii. 23^a.

पामर ts. *a low-caste man*, i. 20²⁰.

पारावअ [‘त] *a pigeon*, iii. 27^b.

पारिभूट [‘द्व] *the coral tree*, iv. 22^a.

पाल् + प्रति *to guard, observe*. padivāle-du, ii. 41².

पालित्तिआ *capital; a treasure; a paragon of*, ii. 3^b; iv. 19¹⁴. (*K*, bhaūgiprakārah pālayitṛkā; yadvā pālittaā iti deçipadām mūlanīvyām vartata iti sampradāyah.)

पास [‘र्ज्ज] *side, flank*, ii. 36^b, 46^b.

पाहुड [प्राप्त] *a present, gift*, ii. 7^a.

पि see फि.

पिअ [प्रिय] *dear, beloved, agreeable*, i. 1^b, 3^a, 15^a, 16¹; ii. 27^c; iv. 2^b, 22^{1, 2}.

पिअवअस्स [प्रियवयस्स] *a dear friend*, i. 18¹⁷, 20³⁹, 32⁴; ii. 6¹⁰, 10⁶, 41², 43²; iii. 2³, 20¹, 34⁷; iv. 9⁴.

पिखसही [प्रियसही] *a female friend, a lady's confidante*, ii. 8³, 42^{5, 10}; iii. 30², 34⁵.

पिङ्क [पङ्क] *ripe*, ii. 50^d.

पिहू ts. *yellow-red*, ii. 50^d.

पिच्छ ts. *tail-feather*, ii. 14^a; iv. 14^b.

पिज्जर ts. *reddish-yellow, tawny, gold-colored*, ii. 8^a, 12^a; iii. 25^b.

पिराड ts. *mass, ball*, i. 35^a.

पिधाण [‘न] *covering*, iv. 18³⁸.

पिसुण [‘भुन] *slanderous*, iii. 9^d.

पिसुण- [‘भुनय-] *to indicate*. pisunai, ii. 24^d. pisunedi, i. 20⁶.

पिहुल [पेशुल] *broad, large*, iv. 9⁷.

पोइ *to press, squeeze*. pīdio, iii. 7^d.

पोए [‘न] *fat, round*, i. 18^b; iii. 7^c.

पुह्निअ [‘त] *furnished with feathers*, ii. 3^d; iv. 20^d.

पुह्निद *the same*, iv. 9⁹.

पुज्ज *to heap up, collect*. puñijijjai, iii. 26^d. puñjia, i. 14^d.

पुज्ज ts. *heap, multitude*, i. 19^d; ii. 46^d.

पुट *see स्पृश्य*.

पुटो [एष्ट] *the back*, ii. 39^b.

पुण्याव [पुनर्नव] *revived, refreshed*, iii. 20¹⁰.

पुणो [पुनर्] *again, back; on the other hand*, i. 34²⁷; ii. 3^c, 5^c, 6^b, 13¹, 26^c, 28⁴, 49^b; iii. 17^d; iv. 18¹⁷, 19^{25, 37, 47}. puṇu, ii. 23^d; iii. 9^c, 14^d. Cp. उण.

पुस्त [पूर्ण] *filled, full, accomplished, fulfilled*, i. 20^d; ii. 41^d; iii. 19^a; iv. 23^b.

पुस्तिमा [पूर्णिमा] *the day of full moon*, i. 25⁹, 34^d; ii. 6¹⁰, 29^{19, 21}; iii. 20¹⁵; iv. 19⁶⁴.

पुत्र [‘न्त्र] *a son*, i. 18⁸, 19⁷; iv. 2⁸.

पुत्तिआ [‘लिका] *a doll*, iii. 20³; iv. 18³⁶.

पुत्रो [‘न्त्रो] *a daughter*, i. 20²⁸; iv. 19^{24, 50}.

पुरदो [‘त्तस] *before, in the presence of*, i. 18¹⁷, 19^{5, 6}, 20²⁰; ii. 10⁶, 29⁶; iii. 30².

पुरन्यो [‘न्नो] *an elderly married woman*, i. 16³.

पुरस्तर [पुरःऽ] *preceding*, i. 20^{16, 31}.

पुरिस [‘रुष] *a man*, i. 7^b.

पुरो [पुरस्] *before; formerly*, iii. 1^c, 22^a; iv. 19^a.

पुलअ [‘क] *horripilation, thrill of joy*, iv. 21^d.

पुलभ-, पुलोभ-, H. 4. 181. *to look, behold.*
 puloesi, iii. 8⁴. pulantia, ii. 1^d.
 पुलभण [°कन] *horripilation*, i. 15^a.
 पुलिन्च ts. *a man of a certain barbarous tribe, a mountaineer*, iv. 14^b.
 पुत्र [पूर्व] *eastern*, i. 14²; iii. 25^b; iv. 9³.
 पूर ts. *a stream, flood*, iii. 28^a.
 पूरण ts. *filling*, i. 34³⁹.
 पू to fill. pūriāe, i. 4^b.
 पूजस [पौयूष] *nectar*, iii. 20².
 पेक्ख, पेच्छ see ईच.
 पेहङ्गभ [प्रेहङ्गत] *swung, shaken*, i. 21^a.
 पेम्म [प्रेमन] *love, affection*, iii. 8^{3, 4}, 9^{a, 1, 2},
 12^{b, 2}, 15^b.
 पेरन्त [पर्यन्त] *circuit, border*, iii. 11^b.
 पेसल [पेशल] *artificially made pleasant, seasoned*, iv. 5^b.
 पोट्टिस *name of a poet*, i. 20²⁰.
 पोत a *garment, cloth*, i. 27^b; ii. 24^c.
 पोत्यभ [पुस्तक] *a book*, i. 18².
 पोफल [पूगफल] H. 1. 170. *the areca nut*, iv. 5^b.
 पोमराअ [पद्मराम] *a ruby*, ii. 15^a; iv.
 18¹¹.
 प्रछ to ask. pucchāmi, iii. 8². pucchis-
 sam, i. 4¹². puchchia, i. 34¹. pu-
 cchianti, i. 18¹³.

फंस [स्पर्श] *touch, contact*, iii. 24^b; iv.
 21^c.

फग्गुण [फाल्गुन] *a Hindu month corresponding to February-March*, i.
 20²⁹.

फण ts. *the hood of a serpent*, i. 20^b.

फणिलाला [°ता] *the betel plant*, i. 17^c.

फरअ HD. 6. 82. *a shield*, iv. 9³.

फरक्किद [स्फारोक्त] *shaken, swung*, iv. 9³.
 फरिस [स्पर्श] *touch, contact*, iv. 6^c.
 फल ts. *fruit, result*, ii. 6¹⁶; iv. 21^a.
 फलअ [°क] *plank, shield, expanse*; i. 30^b,
 32^b; ii. 15^a, 23^c; iv. 9¹¹.

फलिहमणि [स्फटिक] *a crystal-stone*, ii.
 29¹⁵.

फट see स्फट.

फार [स्फार] *large, great*, i. 20^b; iii.
 19^a.

फुड see स्फुट.

फुठ [स्फुट] *clear, white, clearly, evidently*,
 ii. 12^b; iv. 22^d.

फुल्ल to open, blow, blossom. *Intens., the same.* phullanti, ii. 49¹. phullai,
 ii. 38^a. pamphulliā, i. 16^b.

फुल ts. *a flower*, i. 19^a.

फेक्कार [फेत्कार] *a shriek, howl*, iv. 15^a.

बाल्ल see गलिबाल्ल. Cp. Marāthī baila.

बउलमाला [बकु] *name of a woman*, iv.
 9¹⁰.

बद्धर [बर्कर] HD. 6. 89. *a jest*, ii. 6³.

बक्करकेली *name of a woman*, iv. 9¹¹.

बन्दि- [°न्दिन] *a panegyrist, bard*, i. 16^{2, 4}.

बन्ध+नि to bind, close. nibaddham, iv.
 9⁷.

बन्ध ts. *arrangement, literary composition, posture*, i. 6², 7^a; ii. 4^c; iv.
 11^a, 12^b.

बन्धव [बा°] *a kinsman, friend*, i. 16³.

ब्रह्म- [ब्रह्मन] *the god Brahmā*, i. 24^a.

ब्रह्मण [ब्राह्मण] fem. °पी, a Brāhmaṇa;
 fem. *the wife of a Brāhmaṇa*, i.
 20^{4, 26, 33, 43}; iii. 8¹. fem. i. 20³⁴.

बरिहि- [बर्हिन] *a peacock*, ii. 15^b.

ब्रह्मा [‘त्रात्] *perforce, violently*, i. 13^a; iv. 22^c.

ब्रह्मि ts. *an oblation*, iv. 15^a.

ब्रह्मूल ts. *copious, abundant*, i. 13^a, 20^d; ii. 3^a, 37^a; iv. 21^d.

ब्रह्मिणीआ [भगिनिका] *a sister*, i. 34^{22, 25, 32, 35, 38}; ii. 6²⁴, 9¹, 10^{2, 4}.

ब्रह्मु + मन *to value, esteem.* •mappedi, i. 28^a.

ब्रह्मुते [‘शस्] *often*, i. 4^a; ii. 29^b.

ब्राउल्लिआ HD. 6. 92. *a doll*, iv. 19⁶⁵.

ब्राण ts. *an arrow*, ii. 11^c; iv. 13^b.

ब्राधु *to harrass, torment.* bāhanijjo, iv. 2². bāhanijjā, iv. 2¹.

ब्राल ts. *young, new*, i. 13^c, 15^a; ii. 41^b, 42²⁹, 45^a, 49^a; iii. 8¹, 19^d.

ब्रालकह [‘वि] *a young poet*, i. 9^a.

ब्राह [‘ष्व] *a tear*, ii. 9^b, 10^d; iii. 20^a.

ब्राह्मि [ब्रह्मिस्] H. 2. 140. *external*, i. 34³⁰.

ब्राहु ts. *an arm*, i. 30^b; iv. 12^a.

ब्राह्मूल ts. *a shoulder*, ii. 24^a.

ब्रिन्दु ts. *a drop*, i. 26^b; iii. 3¹⁷, 4^a.

ब्रिम्ब ts. *the Bimba fruit; the disk of the sun or moon*, i. 13^a; ii. 20^b; iii. 25^d, 32^b; iv. 3^b. saṁpuṇṇa-bimbattāpa [saṁpūrṇabimbatva], *fullness of disk*, iii. 25^d.

ब्रिस ts. *the fibre, fibrous stalk of a lotus*, iii. 20^a; iv. 7^c.

ब्रुहृण H. 4. 101. *sinking, inclining*, ii. 31^d.

ब्रुध + फि *awaken.* vibuddho, iii. 7^d.

बोल H. 4. 162. *Caus., to pass.* boleī, ii. 29^d.

बोल H. 4. 2. *speech, words*, ii. 4^c.

भ्रष्टय- [भगवत्] *fem. •vadi, favored, exalted, venerable, holy*, i. 20²⁷; ii. 6²⁵; iii. 3¹⁴; iv. 18^{16, 23}, 19^{4, 12}.

भ्रङ्ग ts. *breaking*, i. 28^a.

भ्रङ्गि ts. *bending*, iv. 9^a.

भ्रङ्गर ts. *fragile*, iii. 21^a.

भज्जाजिद [भार्याजित] *enslaved by women, a hen-pecked husband*, iii. 2¹.

भज्ज् *to break.* bhañja, iii. 21^a.

भट्ट- [भर्त्] *a lord, master*, iv. 9¹⁶, 18^{6, 22}.

भट्टारथ [‘क] *venerable, worshipful*, iii. 20²³.

भण्ण to say, speak; name, call. bhañāmi, ii. 47³; iv. 7¹. bhañāsi, i. 20²⁸; iv. 19³⁴. bhañādi, i. 34²⁸. bhañimo, ii. 23^d. bhañāmo, ii. 48². bhañanti, i. 24^a; iii. 9^{1, 2}. bhañā, i. 20¹⁷, 25^{1, 3}; ii. 6⁷, 40⁴, 47⁵; iii. 8⁶; iv. 4¹. bhañaha, ii. 16^b. bhañā, i. 34³⁵. bhañantassa, i. 20³⁰. bhaññāi, i. 5^a, 6^a. bhañādi, i. 20^{4, 20}; ii. 10². bhañnae, iii. 12^b. bhañidā, ii. 42²³. bhañidam, i. 7¹; iv. 2⁶, 18^{13, 23}.

भण्डभ [भायहक] *a small vessel, cup*, i. 20²⁶.

भत्त- [भर्त्] *husband*, i. 11^b; ii. 8^b.

भद्र [‘द] *happiness, blessing*, i. 1^a, 20²⁶; iv. 5^d.

भमण [भ॒] *shaking, moving*, ii. 1^c.

भमर [भ॑] *a bee*, ii. 13^b; iii. 2^b.

भमरटेपटा [भ॑] *having an unsteady character, or, having a scar like a bee*, i. 18⁸. (BNJ, bhramanaçilā; P, bhramaravat ṭiṭo yasyāḥ. ṭeṭo ni madhyasthito[!] maṇiviçeṣah. ṭi-

ता bhīṣṇā; O, bhramarasadr̥cena
तेत्क्षयागुह्यागेना[!]. तेता akṣi-
golakam iti kecit; K, bhamaratein-
ते ity etad deśipadam muṣṭipra-
hārapraruḍhe veçyoraḥkiṇe var-
tate. bhamaravarṇakīnamāṇāu.
tathā ca prayogah. tēmītāvaloka-
nakutūhalabhaṅgabhīrur iti. yad-
vā bhamarāṇām vīṭānām tēmītā
bhūyate.)

भवया [॰न] ubode, dwelling, house, ii. 6²²;
iv. 19^a,¹⁷.

भविस्त् [॰ष्व] what is to be, the future,
i. 18³.

भस्त् HD. 6. 101. a bee, i. 16^c^d; ii.
44^d.

भा to shine, seem, appear. bhāī, i. 23^d,
33^b; iii. 31^b.

+ वि the same. vibhāī, ii. 41^d.

भादर [भात्] a brother, i. 20¹⁵.

भास्त्री [भा०] walking round from left to
right, iv. 21¹.

भार ts. a burden, weight, mass, i. 18²;
ii. 21^a; iii. 21^a.

भास्त्रिणा [भार्या] a wife, i. 12³.

भाव ts. being, condition; feeling, senti-
ment; a venerable, worthy man
(term of address), i. 4¹⁵, 5^a; ii. 10^c,
50^b; iii. 10^b, 20¹⁰.

भावयिज्ज्ञ see भू-

भासा [॰षा] language, dialect, i. 7¹, 8^b.

भिक्षा [॰क्षा] alms, i. 23^c.

भिङ्ग [भं] a bee, i. 29^b; ii. 6^a.

भित्ति [भ८्त्य] a servant, slave, i. 33^d.

भिद् + उट् pass. to shoot up, be raised.
ubbhijjadu, iii. 20^c.

+ निर् to tear up, break through. nib-
bhīpnassa, iv. 18³⁸.

भुमङ्ग [भुजङ्ग] a paramour, gallant, i.
14^c.

भुज्ज [भूञ्ज] the birch tree, iii. 25^b.

भुत्यल्ल food for a cat, iv. 2^c. (O, bhut-
thallaḥ majjārīe bhutti. bhūmi-
pātanayogaḥ; bharitrayoga iti
vā bhūthir iti bhāṣayām.)

भुल् H. 4. 177. erring, oblivious, iv.
20¹⁵.

भुवया [॰न] the world, iii. 26^b, 28^b; iv.
20^a.

भू to be, become. Caus., to cherish, af-
fect, win. hosi, i. 19^b. hoi, i. 7^a, 8^b;
iv. 23^a. bhodi, i. 20⁴³, 34¹⁰; iv. 3¹,
18²¹, 22. honti, i. 21^d; ii. 10^d, 49^a;
iii. 19^d; iv. 2¹⁰. hava, iii. 23^a.
hou, i. 1^a, 8^b; iii. 23^b; iv. 5^d. bho-
du, i. 14^d, 20²⁶, 27, 34⁴¹; ii. 49ⁱ; iii.
3^a, 22^c, 24^a; iv. 19⁴⁸, 21^c, 23¹. ha-
vantu, iii. 24^b. bhavissam, i. 13¹;
ii. 28⁴. hohii, ii. 39^a; iii. 32^a.
bhavissadi, iv. 18²⁰, 32^a. bhavia, i.
20³⁴; ii. 9¹, 32²; iii. 3¹⁸. bhavi-
davvarī, ii. 42²⁶. bhāvanījjā, ii.
26^c.

+ अनु to enjoy, experience, feel. apu-
bhavidam, i. 34²⁶.

+ सम् to arise, be born. Caus., to honor,
show respect to; to fancy, im-
agine. saṁbhūdānam, i. 18⁹. saṁ-
bhāvehi, iii. 20²³. saṁbhāvai-
sadi, iii. 20¹⁷. saṁbhāviadi, iv.
2¹⁰.

भूगोल ts. terrestrial globe, iii. 25^a.

भूचन्द [·न्द] *an earth-moon*, ii. 27^b.

भूमि ts. *earth; ground*, i. 25^d, 34¹⁸.

भूमिआ [·का] *character, costume in a play*, i. 12³.

भूमीघर [·गह] *cellar, underground chamber*, iii. 25^a.

भूष् *to adorn; decorate.* bhūṣidā, ii. 11⁵.

+ वि *the same.* vihūsaanti, i. 31^a. vi-hūsiā, ii. 22^b.

भूसण [·षण] *ornament, decoration*, i. 30¹, 31^b; ii. 23^d, 25^a; iii. 15^d, 26^b.

भृ *to fill, pervade; have, possess.* bha-riāṁ, iv. 23^d. bharidā, iii. 20².

भेज [·ज] 1. *splitting, wound*, iii. 11^d.
2. *difference*, iii. 15^c.

भेरवाणन्द [भेरवानन्द] *name of a yogin*, i. 21⁴, 24², 34^{25, 33, 35}, ii. 6²²; iv. 18^{11, 29, 31, 34}.

भो [भोऽस] *a vocative particle, O, sir*, i. 18¹, 34³⁰; ii. 24², 29¹⁹, 32¹, 43⁵, 44¹, 47¹; iii. 2¹, 3⁴, 8⁴, 9¹, 22⁸, 26¹; iv. 20¹², 21¹.

भोज्ज [·ज्ज] *food, meal*, i. 23^c.

भोदी [भवती] *honorific pronoun, used as term of respectful address to women*, ii. 42⁷; iii. 20²¹; iv. 18⁸.

भंश् *to fall, decline, decay.* bhaṭṭho, iii. 8¹.

भम् *to whirl, swarm round.* bhamiamā, ii. 13^b.

+ परि *to wander about, turn round.* paribbhāmantī, iv. 11^a.

मअ [·य] *fem. o'mai, made of, consisting of*, i. 36^a; iv. 18¹¹, 19⁶⁵.

मअच्छी [मगाकी] *a deer-eyed woman*, ii. 46^c; iv. 16^a.

मध्या [·द्यन] *beeswax*, i. 13^a. (K, himavraṇopacamanārthaṁ hi madhū-cchiṣṭam adhare dadhatiti loka-prasiddhiḥ.)

मआय [·द्यन] *love, Cupid*, ii. 10^s, 16^b, 33^b, 36^b, 45^b; iii. 12^b, d, 18^d, 21^b, 30^b; iv. 1^a.

मअरकेत [मकरकेतु] *the same*, iv. 20^c.

मअरच्छ [मकरच्छ] *the same*, ii. 49^b; iii. 9², 20^c; iv. 19⁶⁴.

मअरलज्जण [मकरलज्जन] *the same*, iii. 26^c.

मअलज्जण [मगलाज्जन] *the moon*, ii. 47^b; iv. 18³⁸.

मद्रा [मदि] *spirituous liquor*, i. 20²⁶.

मउलि [मौ] *head*, i. 4^s.

मंस [मां] *flesh, meat*, i. 23^b.

मग [मार्ग] *way, doctrine*, i. 22^b.

मगण [मार्गं] *an arrow*, i. 32^d.

मह्लमाला ts. *name of a woman*, iv. 9¹⁰.

मज्ज [·य] *spirituous liquor, wine*, i. 22^b, 23^b.

मज्जाण [·न] *bathing*, iv. 4^b, 8^b.

मज्जापाल [मज्जन] *fem. o'li, keeper of a bath*, iv. 9¹¹.

मज्जारिआ [मार्जारिका] *a cat*, ii. 29¹¹.

मज्ज [·ध्य] *the middle, centre; the waist, majjhe, between, among*, i. 8³, 18¹, 20⁴¹, 30^a; ii. 6^b, 20^b; iii. 4⁴, 7^a, 19^b; iv. 18³⁰.

मज्जाऊ [·ध्यक] *the same*, iii. 21^a.

मञ्जुषयह [०ध्याह] *midday*, ii. 41^b; iv. 4^a, 8^a.
 मञ्जिम [०ध्यम] *central*, i. 14^c.
 मञ्जरि ts. *a shoot, sprout, flower-bud*, ii. 46^d; iii. 13^d.
 मञ्जिटु [माञ्जिष्ट] *fem. ṭṭhi, red as madder*, ii. 41^a.
 मञ्जटा [०ष्टा] *munjeet or madder*, ii. 50^c.
 मञ्जरि ts. *an anklet*, ii. 13^a.
 मञ्जु ts. *lovely, sweet*, i. 18^c; ii. 32^c.
 मञ्जूसा [०षा] *a box, casket*, iv. 19^b.
 मणा [०नस] *mind, thought, desire*, i. 14^b; ii. 32^b; iii. 10^b, 11^b, 12^a, 28^b.
 मणा [०नाक] *a little, slightly*, iv. 9^c.
 मणहरण [मनोऽ] *fascinating; fascination*, ii. 28^b, 31^a.
 मणि ts. *a gem, jewel*, i. 34¹⁸, 36^a; ii. 9^b, 15^a, 25^b, 29¹⁵, 32^a, 33^b, 34^b; iii. 2^a, 18^{a, b}; iv. 10^b, 13^a.
 मणोसि- [०नोषिन] *clever, wise*, iv. 24^a.
 मणोजन्तरण [०नोयन्त्रण] *checking the mind*, iii. 16^a.
 मणोज्ज [०नोज्ज] *beautiful*, iii. 27^c.
 मणोमु [०नोमु] *Cupid*, iv. 13^b.
 मणोरथ [०नोरथ] *wish, desire*, iii. 8^a.
 मणोरह *the same*, iv. 9^a.
 मणोरह [०नोभव] *Cupid*, iii. 10^d, 20¹⁶.
 मणडण [०न] *an ornament, embellishment, trimmings*, i. 3^a, 28^a; ii. 47^c; iii. 12^{b, 2}, 13^b, 26^a; iv. 20^a.
 मणडल ts. *a globe, ring, disk; a group, collection*, i. 35^a; ii. 30^a; iii. 5^a, 31^a; iv. 23^b.
 मणडलो ts. *the same*, iii. 23^b, 26^b.
 मणडव [०प] *a hall, arbor*, i. 36^d.
 मत्तणड [मार्तं] *the sun*, iii. 31^a.

मदिरावदी [०ती] *name of a woman*, iv. 9¹².
 महल [मर्दल] *a kind of drum*, iv. 16^a.
 मन to be minded, think. mannemi, iii. 4¹. manne, i. 13^d, 30^a, 33^d; iii. 16^c; iv. 2^a. mannedi, i. 28^a. man-nantao, ii. 8^b.
 + अभि to honor, belove. ahimada, ii. 6¹⁷.
 + अब to despise, disregard. avaman-qida, i. 14^a.
 मन्त [०न्त] *a Vedic hymn; a charm, spell*, i. 22^b; ii. 6²².
 मन्त- [मन्त्रय-] *to consult, deliberate, talk*. mantaantassa, ii. 6¹⁵.
 मन्तर- to grow slow, to decrease. man-tharijjantu, iii. 20^a.
 मन्द ts. *soft, gentle*, i. 17^b.
 मन्दावदी [०ती] *name of a woman*, iv. 9¹².
 ममध [०मध] *Cupid*, iv. 2¹. Cp. घमह.
 मराभ [०कत] *an emerald*, ii. 13^a; iii. 2^a, 18^b.
 मरगदपुज्ज [०क्त] *a place or seat adorned with emeralds, emerald-arbor*, ii. 29⁷, 41¹, 42²⁰, 21, 43^a; iv. 18^a.
 मरट HD. 6. 120. *pride, elegance, charm*, ii. 23^c; iii. 30^a. (K, ii. 23^c vilāsa.)
 मरठी a *Marāṭha woman*, i. 16^a.
 मलभ [०ष] *name of a mountain-range of South-western India*, i. 15^d, 16^{3, 4}, 20^c.
 मलिणा [०न] *black, dark*, iii. 25^a.
 मल्लिभा [०का] *a kind of jasmin*, i. 16^b.
 मल्लनुज्ज्ञ [०युद्ध] *a boxing-match*, ii. 21^b.
 मसाण [मसाण] *a cemetery*, iv. 15^b.
 मसि ts. *lamp-black, a black powder used*

to paint the eyes, ii. 7^b; iii. 32^b; iv. 14^a.

मह H. 4. 192. *to wish, long for.* mahijjai, iii. 9^c.

महग्निद [°हार्धित] *praised, i. 34³³.*

महल्ल HD. 6. 143. *old, elder, ii. 9¹.*

महादेवी ts. *a great queen, queen-consort, i. 28³.*

महाब्रह्मण [°ब्राह्मण] *a great Brāhmaṇa, i. 20²⁹.*

महामंस [°मांस] *dainty flesh, especially human flesh, iv. 15^a.*

महामेष [°घ] *a great cloud, iii. 3¹⁴.*

महाराज [°ज] *a great king, i. 12³, 28²; ii. 0³, 1⁵, 6¹², 9¹, 42¹³, 16, 17, 19, 21; iii. 30², 34⁹; iv. 18³, 21, 19⁶⁰, 62, 20⁶.*

महावेजभन्ति [°वैजयन्ति] *a great banner of victory, iii. 19^d.*

महिभल [°हौतल] *the face of the earth, the earth, iii. 14^c.*

महिन्द्रवाल [°हेन्द्रपाल] *the king Mahendra-pāla, i. 5^b.*

महिला ts. *a woman, i. 7^b, 22^b, 25⁴.*

महिसो [°घो] *a buffalo-cow, i. 19^c.*

मही ts. *the earth, ii. 22^b.*

महेदल [°तल] *the surface of the earth, the earth, i. 34³⁴; ii. 10³.*

महु [°धु] *the spring, ii. 5^b, 6²¹; iv. 7^d, 19⁶⁸. mahūsava [°dhūtsava], the spring festival, i. 16³.*

महुर [°धुर] *sweet, charming, i. 28², 36^d; iii. 1^c.*

महुर- [°म्हुरा-] *to become sweet. mahu-rījjai, ii. 26^d.*

महरिम- H. 2. 154. *sweetness, beauty, ii. 2^b.*

महूसव [महोत्सव] *a great festival, i. 18^d; iv. 9¹⁹, 21⁶.*

महेन्द्रजाल [महेन्द्र] *jugglery, ii. 44¹.*

महोसह [°हौषध] *a great, efficacious herb, iii. 20^d.*

मा ts. *a prohibitive particle, not, i. 20⁵, 11, 17, 42; ii. 6⁷, 39^a, 40⁴; iii. 8⁶, 21^a, 32^a; iv. 4¹.*

माभद्वि [°गच्छ] *the Māgadhi style in poetry, i. 1^c.*

माण [°न] *pride, jealous anger, i. 15^b, 18^a; iii. 30⁹.*

माणस [°नस] *mind, heart; name of a sacred lake, ii. 6¹⁰, 50^b; iii. 2^d; iv. 23^a (rosakasāamāṇasavati [rosakaśayamāṇasavati], having her mind affected by anger).*

माणिक् [°क] *a ruby, i. 20²⁶; iii. 15^d; iv. 19⁶⁵.*

माणिक्कचणड [°क्कचणड] *name of a bard, iii. 26².*

माणिक्कमाला [°क्कमाला] *name of a woman, iv. 9¹⁰.*

माणिणी [°निनो] *an angry, jealous woman, ii. 50^b; iii. 27^d, 30^a.*

माणुस [°नुष] *a man; mankind, the world of men, i. 31^b; ii. 25^a; iii. 8¹, 14^d, 16²; iv. 23^d.*

मादा [°त] *a mother, i. 20²⁵.*

मादुच्छभ fem. °ochiā. H. 2. 142. *a maternal uncle, fem. aunt, i. 34¹⁰, 13.*

मारद [°त] *wind, i. 16³.*

मालर्व [°तो] *a great-flowered jasmin, iii. 2^b.*

माला ts. *a garland, chaplet, row, string, i. 20⁹; ii. 6^b, 13^b, 20^a; iii. 18^b; iv. 9¹⁰.*

ମାଲିଙ୍ଗା [କା] *the same*, i. 11^a, 17^a; iii. 2^b.
 ମାସ [ଷ] *a weight of gold*, iii. 3¹⁸.
 ମାସ ts. *a month*, iv. 9^d.
 ମାହୟ [ହାତ୍ୟ] *majesty, dignity*, i. 9^b.
 ମିଅଙ୍କୁମ୍ଭି [ମଗା] *the moon*, ii. 42^a; iii. 21^a, 26^d.
 ମିଅଙ୍କୁମ୍ଭିମ୍ଭି [ମଗା] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18³⁶.
 ମିଅଙ୍କୁଲେଖା [ଗାଙ୍କୁଲେଖା] *name of a woman*, iv. 9⁹. *kadhā [କଥା], *the story of Mrgāñkalekhā, a poem of Apa-rajita*, i. 8³.
 ମିଅଙ୍କୁ [ମଦ] *a kind of drum*, i. 4^a.
 ମିଦୃତ୍ସମ୍ [ମ୍ବତ୍ସମ୍] *sweetness*, iii. 14^c.
 ମିଧୁଣ୍ଯ [ଶୁନ] *a pair, couple*, iii. 9^a.
 ମିଳି *to join, combine*. milido, ii. 6¹³. milidam, i. 34³¹. milidassa, iii. 9^a.
 ମିଲାଣ [ମଳାନ] *faded, withered*, ii. 6¹⁰.
 ମିସା [ଶାତ] *under the pretext of, in the disguise of*, i. 18^c; iv. 22^d.
 ମିକୁଣ୍ଯ [ଶୁନ] *a pair, couple*, i. 14^d.
 ମାଲେ *to be closed*. milanta, i. 35^d.
 + ସମ *to close the eyes*. samimiliāñpari, iii. 7^b.
 + ସମୁଦ୍ର *to become manifest*. samumilaī, i. 31^b; ii. 25^a.
 ମୁତୁନ୍ଦି [ଚୁକୁନ୍ଦି] *name of a tree*, iii. 25^c.
 ମୁକ୍ତବ [ମୂର୍ଖ] *foolish*, i. 18⁶.
 ମୁଚ୍ଚି *to loose, let go, quit*. muñcaha, i. 18^a. muñcanto, ii. 50^b; iii. 25^c. mucanta, iii. 27^b. mottūna, iii. 3^d; iv. 13^a. mukka, ii. 6¹⁰; iii. 34^a. mukko, iii. 10^a. mukkā, i. 29^a, 31^a.
 + ଭବ *to loosen, take off*. avamukka, i. 28^a.
 + ଉଡ଼ *to loosen, shed*. ummukka, iii. 28^d.
 ମୁଚ୍ଛା [ମୂର୍ଖୀ] *fainting, swooning*, i. 35^d.
 ମୁଢି {ପି} *the clenched hand, fist*, i. 30^a; iii. 19^b.
 ମୁଣ୍ଣ H. 4. 7. *to know, think, understand*. muñasi, iii. 8^a. muñadi, i. 28^d. muñido, ii. 48¹.
 ମୁଣ୍ଣାଳ [ମମ] *fem. ஓி, ஓଇ, a lotus-fibre*, ii. 6¹⁰, 11^c; iii. 20³.
 ମୁନ୍ତା [ମୁନ୍ତା] *a pearl, pearl-oyster*, i. 29^d; iii. 3¹⁸.
 ମୁନ୍ତାହଳ [ତ୍ତାଫଳ] *a pearl*, iii. 3¹⁸, 4^d, 5^a. *ttana [ତ୍ଵା], *condition of being a pearl*, iii. 4¹.
 ମୁନ୍ତାହଳିଲ୍ଲ [ତ୍ତାଫଳବତ୍] *abounding in, or consisting of pearls*, i. 4^c; iv. 10^a.
 ମୁନ୍ତି [ତ୍ତି] *release, final emancipation*, i. 24^a.
 ମୁହା [ଦ୍ଵା] *a seal, stamp, token*, i. 33^c; ii. 2^a, 41^a; iii. 9^d.
 ମୁହିମ [ଦିତ] *sealed, closed*, i. 35^d.
 ମୁଦ୍ରା [ମ୍ବ୍ରା] *foolish, innocent; charming, lovely*, i. 16^b, 19^d, 34^b; ii. 26^a; iv. 21^a, 22^a.
 ମୁଲ୍ଲ [ମୁଲ୍ଲ୍ୟ] *price*, iii. 5^b.
 ମୁହ [ମୁହ] *fem. முஹீ, face, mouth, opening; beginning with*, i. 13^c, 20^{27, 30}, 24^a, 26^a, 34^{d, 3}; ii. 10^b, 17^b, 27^b, 32^d, 47^b; iii. 9^d, 21^a, 22^a, 25^b, 28^a, 33^a, 34^{b, 9}; iv. 23^b.
 ମୁହଳ [ଖାର] *noisy, tinkling*, ii. 32^b, 34^a.
 ମୁହେନ୍ଦ୍ର [ଖେନ୍ଦ୍ର] *a moon-like face*, ii. 30^d.

मूल ts. root, ground, i. 4^b, 16^c; ii. 2^a, 24^a; iv. 2¹, 18^{30, 38}.

मृ to die. Caus., to kill. mudo, i. 20¹¹. māraṇijjā, ii. 5^b.

मृज to purify, cleanse. majjidā, ii. 11⁵.

मेल्ल H. 4. 91. to loosen, emit, to be emitted. mellanti, iv. 22^d.

मेहला [‘खला’] a girdle, flank of a mountain, i. 20^a; ii. 32^b; iii. 13^a; iv. 7^b.

मोक्ष [‘क्ष] final emancipation; scattering, strewing, i. 22^b, 24^d; iv. 21¹.

मोतिख [मौतिक्ष] a pearl, ii. 17^a; iii. 4^a, 20³, 27^b. ḍṭana [‘त्वा], condition of being a pearl, iii. 4^b.

मोदभ [क्ष] sweetmeat, iii. 8¹.

मोर [मयूर] a peacock, iv. 14^b.

मोति [मौ] head, i. 11^a; iv. 20³.

मोहण [‘न्] bewildering, one of the five arrows of Cupid; coitus, love, i. 2^b, 32^d; ii. 32^d; iii. 26^c.

यद् who, which, what; that, when, because, in order that. jo, i. 6^a, 19⁷, 21⁵, 34¹⁰; iii. 12^a. jā, i. 8^b, 19⁷; ii. 23^b; iii. 15^a; iv. 9^c. jam, i. 13^c, 19^{7, 8}, 20^{27, 29}, 21^c, 25^d, 26^{a, b, c}, 29^a, 34^{23, 30}; ii. 3^d, 6¹⁷, 7^b, 8^a, 11^d, 27^c, 28^b, 46^c, 47¹; iii. 9^c, 16², 23^b; iv. 4^c, 9¹⁹, 18^{16, 23}, 19⁵⁷, 22^{a, b}, 23^d. jena, i. 18^a, 20²⁷, 34³⁸; ii. 8^d, 42²¹, 44²; iii. 16^d, 34⁹; iv. 18²¹. jenām, i. 32^d; iii. 13^d. jīa, ii. 41^d. jassa, i. 9^b, 10^b, 18²; iv. 3^c, 20^b. jissā, ii. 23^{a, d}; iii. 22^a. jassim, ii. 28^c; iii. 10^a. je, i. 19^{b, c}, 20^a; ii. 5^a; iii. 17^b, 24^a; iv. 21^{a, b}, 22^{a, b}. jehi,

iii. 22^d. jānaṁ, i. 33^c; iii. 11^a; iv. 9^{b, c}. jesum, ii. 5^c.

यन्त्र to restrain, regulate. jantia, iv. 17^a.

यम+ सम् to restrain, bind, gather. samjamanti, i. 27^c.

या to go, happen, be possible. jāsi, ii. 8^d. jāi, i. 21^c, 30^{b, d}; iv. 20^b. jāmo, i. 22^b. janti, iv. 9^d. janti, ii. 31^d.

+ प्रति to believe, trust. pattiāmi, ii. 6^c.

युज to be proper, fit. jujjadi, i. 34³⁹.

+ नि to appoint, use. niuñjāmi, i. 20¹⁴. niuñjasi, i. 20¹³. niuttāo, iv. 9^s.

+ उ to represent on the stage, act, perform; to use, employ. pauñjadhā, i. 10¹. pauñjāium, i. 11^b. pauñjādi, i. 20²⁶.

रज [‘य] force, speed, ii. 31^c, 39^a.

रञ्जण [‘ञ्ज] a gem, jewel, i. 14^a; ii. 18^a.

रञ्जिणि [‘ञ्जनि] night, ii. 11^b.

रञ्जियवल्लह [‘ञ्जनिवल्लभ] the lover of the night, the moon, which is also called rājā, i. 5^a.

रह [‘त्वि] the sun, i. 25^b; iv. 2^b, 3^b.

रह [‘त्वि] sexual pleasure; the wife of Cupid, i. 2^b, 15^b; ii. 2^d; iv. 9^c.

रहरमण [रति०] Cupid, iii. 19^d.

रहह [रोट्र] violent, wild, iv. 15^a.

रक्खा [‘च्चा] guarding, iv. 9^s. ‘ghara [‘grha] a prison, iii. 34⁹; iv. 19²⁷. ‘bhavaṇa [‘na] the same, iv. 9^c.

रक्ष to guard, watch. rakkhijjae, i. 32^c.

रच् to arrange, produce. *raīā*, iii. 30^a. *raīā*, ii. 20^a.

+वि to arrange, effect, perform, make. *viraanti*, i. 13^b; iv. 17^b. *viraenam*, ii. 44^b.

रक्षा [०थ्या] a high-way, main road, i. 20², 32².

रज् to be colored, pleased. *Caus.*, to please, satisfy. *rajjae*, iii. 33^a. *rakkanti*, iii. 6^b. *ratta*, ii. 50^c. *rañjedi*, i. 19⁷.

रण् to sound, tinkle. *rapanta*, ii. 32^a, 33^b. *raṇia*, ii. 47^a.

रण्डा ts. a slut, whore, widow, i. 23^a; iii. 8¹.

रस see रज्.

रत्ति [रात्रि] the night, iii. 7^a; iv. 9^b.

रदण् [०ल] a gem, jewel, i. 20¹³, 25^{4, 6}; iv. 19⁶.

रद्याचयड [रद्वः] name of a bard, i. 16².

रद्याभर [रद्वाकः] the ocean, iii. 31⁸.

रटि [०ति] sexual pleasure, ii. 49^a.

रम् to rejoice at, have sexual intercourse with. *ramāmo*, i. 22^b.

+वि to come to an end, to cease. *vi-ramaü*, iv. 24^b.

रमणा ts. the hip and the loins, i. 30^b, 34^b; ii. 23^c, 34^a; iv. 7^b.

रमणीज्ज [०णीय] pleasant, charming, i. 14², 20^{7, 8}, 30¹; iv. 5¹.

रमणी त्ति ts. a lovely young woman, ii. 30^a.

रमणीभ [०य] pleasant, charming, iii. 31¹.

रम् [०य] pleasing, agreeable, lovely, i. 23^d; iv. 9^a, 16^a.

रथ ts. a cry, yell, noise, sound, ii. 32^c, 33^b, 34^b; iv. 15^a, 16^a, 17^b.

रस ts. sap, juice, flavor, desire, love, sentiment (in poetry), i. 12^b, 14^b, 24^d, 29^c; ii. 11^{a, 1}, 12^a; iii. 10^c, 31¹, 33^a; iv. 5^b.

रसामग्ना [०यन] an elixir of life, ii. 8².

रह+वि to quit, leave. *virahido*, iii. 8¹.

रह [०ए] a carriage, i. 21^c, 25^b; ii. 18^b, 34^a.

रहस्य [०स्य] impetuosity, i. 15^b; ii. 44^b; iii. 2^c.

रहस्यस् [०स्य] secret, mystery, esoteric teaching, ii. 49^{b, 1, 2}.

रहुउल [०घुकुल] the Raghu-family, i. 5^b.

राम् [०ग] passion; a melody, ii. 2^d. *rā-
arāā* [rāgarāja], the king of melodies, the best musical mode, ii. 2^c.

राख् [०जन] a king, i. 34^c; iv. 18¹⁸.

राखउल [०ज्जुकुल] a royal family, court, i. 20^{26, 27, 33}.

राखेली [राजा] name of a woman, iv. 9¹¹.

राखसुभ [०ज्जुकुल] a king-parrot, ii. 14^a.

राखसेहर [०ज्जेखर] the poet Rājaçekhara, i. 5⁴, 10^a, 11^a.

राठा ts. lustre; name of a district in Bengal, i. 14².

राहु ts. name of a demon, ii. 21^b.

रिज्जोली HD. 7. 7. a row, line, series, iii. 20⁷.

रित् [०त्त] empty, void, ii. 40². *ottana* [०त्वा], indigence, iv. 24^b.

रीह [०ति] style, diction, i. 1^d.

रीदि the same, i. 20¹.

रच्चि [०चि] wish, passion, liking, iii. 14^d.

रुट् [०ष्ट] angry, i. 36^d.

रुद् [०द] the god Giva, i. 4^b.

रूप [रूप] silver, i. 4^b.

रहु+अधि to ascend. ahirūdhāe, ii. 29²¹.

+आ to ascend, obtain. Caus., to raise, place; to plant. āruhia, iv. 9¹⁸. ārūdhami, i. 9^b. ārovidā, ii. 42²⁹. ārovidavvā, ii. 29⁶.

+उ to develop, rise, grow. parūḍha, iii. 9². parūḍhe, iii. 8⁴.

रहिर [रहिर] blood, iv. 19^a.

रुदि ts. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept), ii. 27^d.

रूप [रूप] form, figure, beauty, i. 29², 31^a, 34¹⁷; ii. 12^b, 49¹; iii. 9^b; iv. 9^a, 14^b, 20^a.

रे a vocative particle, ho, i. 18³.

रेणु ts. dust, i. 29^d.

रेह H. 4. 100. to shine, appear beautiful. rehaï, ii. 16^b. rehae, ii. 23^b.

रेहा shine, beauty (K, ii. 41^c çobhā), ii. 41^c, 49¹; iv. 20^a.

रेहा [रेहा] line, streak, ii. 37^b; iv. 12^a,

रोमच्च [रोमच्च] horripilation, iv. 22^d.

रोमडिवभ [रोमडिवभ] with the hair erect, thrilled, ii. 46^d.

रोस [रोस] anger, wrath, ii. 47⁴; iv. 23^a.

रोसाणा- H. 4. 105. to polish. rosāniamā, ii. 12^b; iii. 22^b.

लअ [लअ] time in music, iv. 12^b, 17^{a, b}.

लआ [लआ] a creeper, creeping plant, i. 28^b, 34^a; ii. 1^d, 9^d, 11^c; iii. 27^b.

लक्ष्य [लक्ष्य] one hundred thousand, iii. 4⁵.

लक्ष्य [लक्ष्य] aim, mark, ii. 41^d.

लक्ष्य to see, behold. lakkhijae, i. 16^c. lakkhiadi, iii. 10¹.

लग् to adhere, cling to, to follow, elapse. laggaï, ii. 25^b. lagga, i. 16^c, 26^a. laggā, i. 22^b; ii. 6¹⁶. laggam, ii. 24^a. laggassa, i. 20³⁰. laggehi, i. 16^d.

लङ्का ts. name of Ceylon and its capital, i. 17^a, 20^a.

लङ्गम्- [लङ्गम्] youth, freshness, ii. 24^d.

लङ्घ to leap, jump over. laṅghaanti, ii. 31^c.

लङ्घ- [लङ्घन्] mounting, transgressing, ii. 27^a.

लक्ष्मी [लक्ष्मी] success, splendor, the goddess of fortune, i. 20³⁶, 33^b, 34³⁸; ii. 22^b, 25^b, 28^d, 41⁶, 48^b; iii. 18^a, 22^a, 26¹; iv. 19⁶⁶.

लज्जण [लज्जण] the (moon) mark, or spot on the moon, iii. 32^b.

लज्जणमभ [लज्जणमभ] the spot on the moon, which is held to resemble a deer, iii. 31^b.

लज्जितभ [लज्जितभ] marked, furnished with, ii. 7^b.

लटुअ HD. 7. 26. charming, iii. 18^d.

लटुि [यष्टि] a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body), ii. 6²², 10^a, 24^d, 41^a; iii. 2^a, 5^b, 18^b; iv. 19⁶⁴.

लण्ह [लण्हण] soft, smooth, fine, charming, iii. 28^b; iv. 8^a. laṇhaa, the same, ii. 24^c.

लदा [°ता] *a creeper, creeping plant*, i. 16³, 34³⁹.

लप + आ *to speak.* ālaviadi, i. 4¹¹.

+ उद् *to speak, say.* ullavidām, iv. 18¹⁷.

लभ् *to take, get, obtain. Caus., to cause to take, to give.* lahaī, iv. 3^b. lahadī, i. 20^{27, 29}. lahanti, iii. 13^d. laha, i. 20²⁹. lahasu, iv. 19⁵. lahadu, iii. 20¹⁰. lahejja, iii. 33^b. lahantī, ii. 31^b. labbhaī, iv. 23^d. laddha, i. 20¹⁴. laddhā, iv. 23^b. laddham, ii. 1^c; iv. 22^c. lambhio, ii. 44^c. lambhido, iii. 20¹⁶. lambhiā, ii. 13^a.

+ समा *to touch, anoint.* samālambhaṇīo, ii. 11¹.

लम्ब् *to hang down.* lambijanta, iii. 27^b.

+ अव *to resort to, partake in.* ava-lambedi, i. 20⁹.

+ आ *to support.* ālambia, i. 26^b.

लम्बृ *ts. hanging down,* i. 20¹⁰.

लम्बत्यणी [°स्तनी] *a woman with large, pendulous breasts,* i. 20⁷.

लम्भ *ts. attainment, obtaining,* ii. 28^c; iii. 15^b.

लस् *to appear, come to light.* lasia, ii. 49^b.

+ वि *to shine, become manifest.* vilasai, i. 36^d; ii. 48^b.

लहुं [°घु] *quickly, easily,* iii. 11^d; iv. 19³⁹.

ला H. 4. 238. *to put on.* lenti, i. 13^b.

लाजा [°जा] *parched or fried grain,* iv. 21¹.

लाड्देस [°टदेश] *name of a country, part of Gujarat,* iv. 18^{18, 23}.

लावस्तु [°रथ] *beauty, loveliness,* i. 32^a; ii. 3^a; iii. 1^c, 19^a, 20¹⁰.

लास् [°स्य] *dancing, dance,* iv. 10^a.

लाहू [°भ] *gaining, obtaining,* i. 12^a.

लिख् *to write, engrave, paint.* lihai, ii. 40^b. lihijaī, i. 27^c. lihido, ii. 8³.

+ वि *to engrave, paint.* vilihium, i. 30^d.

लिङ्गृ + आ *to embrace.* alingasu, i. 34²².

लिख् *to lick, grind, rub.* lidha, i. 16^a.

+ वि *to lick, to delight in.* vilihantu, i. 1^d.

लोला ts. *play, sport, beauty, ease, grace,* i. 34³⁸, 36^a; ii. 30¹, 37^a; iii. 3⁹; iv. 4^b, 7^a, 17^b. lilāghara [°grha], a pleasure-house, iii. 27^d. lilāvana [°na], a pleasure-garden, iv. 2⁹. lilojjāna [°dyāna], the same, iii. 22⁶.

लोलाइभ [°यित] *play, sport,* ii. 34^a.

लुण्ठ *to rob, plunder.* lunṭijjanti, iii. 20³. lunṭia, iii. 11^b.

लुप्त + वि *to tear off.* vilutta, ii. 24³.

लुम्बो HD. 7. 28. *a creeping plant, liana,* i. 32².

लेख् [°ख] *a letter, writing,* ii. 6^{17, 20}.

लेहा [°खा] *a line, streak, the moon's crescent,* ii. 20^a, 41^b, 43⁵; iv. 9⁹.

लोअ *[क]* *the world, mankind, men,* ii. 50^a; iii. 9^d; iv. 18^b.

लोअण [°चन] *an eye,* i. 26^a, 35^d; ii. 3^a, 50^a; iii. 8⁴, 16^a, 19^a, 21^b.

लोट्टु H. 4. 146. *to sleep; to roll on the ground.* lotṭai, ii. 4^b.

लोटुण *rolling on the ground.* racchā-
loṭṭanī, *street-walker, strumpet,*
i. 20²⁸.

लोल *ts. shaking, quivering,* i. 36^c.

सोहृ *ts. copper,* i. 20⁹.

व see व्य.

वध [पद] *foot,* iii. 3⁹.

वधंस [^०पद्य] *fem. विसि, friend, companion,*
ii. 13^a.

वधरण [^०चन] *voice, speech, words,* i. 19^{2, 3},
20²⁹, 21⁵; ii. 42²⁰.

वधरण [^०दन] *face,* ii. 11^d, 18^b, 29²¹, 42^a;
iii. 32^a; iv. 6^b.

वधस्स [^०स्य] *fem. विसि, friend, companion,*
i. 20¹⁷, 25³; ii. 6^{2, 18}, 11¹, 29^{4, 16},
43¹¹, 47¹; iii. 2^{1, 2}, 3⁴, 8², 12³, 20^b;
iv. 2⁶, 5^d, 18³⁴, 20¹², 21¹.

वंस [^०ज] *family, flute,* i. 4⁷, 18⁹.

वंसरोभणा [^०श्रोचना] *bamboo-manna, Ta-*
basheer (whose lustre is similar
to that of the opal), iii. 4^a.

वच् *to speak, call.* vuccāmi, i. 34¹⁵.

वच्छ [वृक्ष] *a tree,* ii. 44^a.

वच्छ- [^०क्षस] *the breast, bosom,* iii. 19^b.

वच्छा [^०त्सा] *a girl, young woman,* iv.
19^{19, 32, 44}.

वच्छोम name of a town, the capital of
Kuntala, according to the com-
mentaries, Vidarbha, i. 25⁵.

वच्छोमी the *Vāidarbī style in poetry,*
i. 1^c.

वच्छ् *to deceive, dupe.* vañcio, ii. 8^a.

वच्छणा [^०ना] *fraud,* iii. 34⁷.

वड [^०ट] *the fig-tree,* iv. 18^{30, 38}.

वडसावित्ती [^०टसावित्ती] *the divinity fancied*

to be in the Vāta-tree during the
Vatasāvitrivrata, an observance
among women on the day of the
full moon of Jyāistha, iv. 9¹⁸.

वडृतण [^०वड्न्त्व] HD. 7. 29. *growth,* iv. 3^a.

वडृण [^०र्धन] *growth, increase,* ii. 29¹³.

वडृवध [वर्धापक] *fem. विा, congratulating,*
i. 16¹.

वडृम- [वच्चि] H. 2. 154. *growth, length,*
i. 34^c.

वण [^०न] *a forest,* i. 17^b, 18¹⁸; ii. 50^a.

वस [^०र्ण] *color, beauty,* i. 14²; ii. 7^b,
41^c.

वसण [^०र्णन] *description, praise,* ii. 1³;
iii. 30².

वसिआ [^०र्णिका] *a color, paint,* i. 4⁶.

वत्ता [^०तार्ति] *tidings, news,* iv. 9².

वत्यु [^०स्तु] *an object,* iii. 31¹.

वद Caus., *to cause to sound, to play.*
vāīa, iv. 16^a.

वटी [^०ती] *the suffix vati,* iv. 9¹².

वन्द् *to salute, pay homage to, to wor-*
ship. vandidum, i. 36¹. vandida-
di, i. 20³³.

वम्मह [^०मन्मथ] H. 1. 242. Cupid, ii. 3^d,
18^b, 39^b; iii. 11^c. Cp. मम्मध.

वर *ts. best, excellent; a boon, favor;*
a bridegroom, i. 1^b, 12^b; ii. 17^a;
iv. 19⁵.

वरिटु [^०टु] *best, most excellent, preemi-*
gent, ii. 11^d; iii. 2^c.

वरिल्ल *a cloth, garment,* ii. 36^a; iii. 3^c,
22⁴; iv. 7^b.

वरिस [^०र्ण] *rain; a year,* i. 20⁴¹; iv. 24^b.

वरिसथर [^०र्णः] *a eunuch,* iii. 34⁸.

वरिसि- [^०र्णन] *raining,* iii. 3¹¹.

वर्ण्-to describe, praise.	vāṇnemi, ii.	वसुहा [०धा] the earth, i. 25 ^a .	
32 ^a . vāṇṇaa, i. 18 ¹⁴ . vāṇṇasi, i. 20 ¹⁰ . vāṇṇido, i. 8 ^{1, 3} . vāṇṇidā, ii. 24 ² ; iii. 26 ¹ .	वाह् to bear, carry.	vahanti, i. 19 ^a . vahanto, i. 18 ² .	
वल् to turn round, surround; appear.	valanta, iii. 27 ^d . valia, i. 30 ^a ; ii. 24 ^a ; iii. 2 ^c .	+ समुद् the same.	samuvvahadi, i. 20 ²⁷ .
वलभ [०य] a bracelet; a circle,	i. 25 ^d ; ii. 9 ^b , 16 ^a , 32 ^c ; iii. 13 ^a , 18 ^a , 27 ^a , 32 ^b ; iv. 7 ^c .	वात् or.	i. 18 ^{b, 10, 18} , 20 ¹⁰ , 30 ² ; ii. 27 ^a ; iii. 20 ^{16, 17} ; iv. 18 ³⁶ .
वलव्वभ [०यित] surrounded, encircled; bowed, curved,	i. 33 ^d ; iii. 19 ^b ; iv. 20 ^d .	वा to blow.	vāanti, i. 17 ^d .
वलही [०भी] the sloping roof,	i. 36 ^a .	+ निस् Caus., to blow out.	nivvāvido, iii. 22 ¹ .
वलो a fold of skin on the belly,	ii. 1 ^b .	वाभ [०त] wind,	i. 15 ^d .
वल्लह [०भ] dear, beloved; lover, husband,	i. 18 ^a , 19 ^b , 34 ^a ; ii. 6 ²³ , 29 ²¹ .	वाभग्न [०दन] sounding, playing,	iv. 18 ^a .
वल्लराज [०भराज] name of a king,	i. 34 ^a .	वाणो ts. speech, voice,	i. 1 ^b , 20 ⁷ .
वल्ली ts. a creeping, winding plant,	ii. 35 ^b .	वाद [०त] wind,	i. 32 ² .
वस् to dwell.	vasaī, iv. 20 ^c .	वाम ts. left,	i. 20 ¹⁵ , 28 ⁴ .
+ नि to dwell, stay.	nivasai, ii. 49 ^b .	वामण [०न] a dwarf, pigmy,	iii. 34 ⁸ .
वस+नि to put on, wear; to attire.	niatthā, ii. 14 ^a . nivasiam, i. 26 ^c .	वारअ [०क] a vessel, cup,	iv. 10 ^b , 13 ^a .
वस [०अ] influence; used in the instru-	mental case with the sense, on	वारि ts. water,	iv. 6 ^b , 8 ^c .
account of,	i. 31 ^a , 36 ^c ; ii. 31 ^c ; iv.	वारण ts. consisting of water,	iv. 13 ^b .
18 ^{a, b} .	18 ^{a, b} .	वार्षणी ts. spirituous liquor,	iii. 14 ^a ; iv. 6 ^b .
वसन्त ts. the spring,	i. 12 ⁸ , 13 ^d , 18 ¹⁴ ;	वाली [पा०] edge,	i. 15 ^a .
ii. 1 ⁸ .	वास+परि to make fragrant.	परिवासia, iv. 5 ^c .	parivā-
वसन्तसेणा [०ना] name of a woman,	iv. 9 ⁸ .	वास ts. dwelling, abode,	sia, ii. 3 ^b ; iii. 22 ¹ .
वसुधरा ts. 1. the earth, i. 16 ³ . 2. name	of the wife of the Vidūṣaka, i.	वास [व्या०] the poet Vyāsa, i. 1 ^a .	
20 ³⁴ .	20 ³⁴ .	वासर ts. the day,	i. 35 ^a ; ii. 2 ^d ; iv. 9 ^d .
		वाहि- [०हिन] fem. °hini, bearing, carrying,	
		iv. 9 ¹⁰ .	
		वि, after amusvāra fu, [अभि] though,	
		also, cp. kim.	vi, i. 4 ^{6, 9} , 7 ^a , 8 ^a ,

13^c, 16^{d, 2}, 18^b, 20^{d, 7, 8, 10, 13, 14, 39}, 24^a, 25^b, 27^c, 28^{2, 3, 4, 5, 8}, 30¹, 31^{a, b}, 33^c, 34^{13, 30, 32, 34}, 36¹; ii. 1², 5^c, 6^{13, 25}, 8^d, 10⁴, 18^{a, b}, 23^c, 25^{a, b}, 28³, 29¹⁰, 41^{3, 5}, 42^{a, b, 11, 15}, 45^a, 46¹, 47^c, 48^{a, b}, 49¹; iii. 1^{b, d}, 3^{c, 4, 4⁹}, 8^{b, 4, 9^a}, 15^c, 20³, 33^a; iv. 1^b, 6^d, 9², 16^a, 18^{17, 21, 22, 25, 31}, 19^{2, 9, 30, 60}, 20^{3, 6}, 22², 23¹. pi. i. 1^b, 4¹², 10^a, 13¹, 16¹, 18¹⁶, 19⁶, 20^{16, 20}, 22^a, 24⁵, 25^{a, 4}, 34^c, 35^{b, c}; ii. 1^a, 11^{1, 2}, 27^c, 28^d, 39^a, 42¹⁷, 46^a, 48²; iii. 2¹, 3¹⁵, 9^c, 12^c, 13^c, 14^c, 15^b, 16^{c, 2}, 32^a; iv. 2^a, 4^c, 9^{c, 12, 14}.

विभ [व॒भ] *as, like*, i. 1^d, 4^{2, 16}, 18¹⁵, 20^{d, 7, 9, 13, 30, 48}; ii. 6^{10, 19}, 11⁶, 40⁵, 45^b; iii. 2¹, 8⁴, 10¹, 19², 20¹⁹; iv. 2¹¹.
Cp. व्य.

विभज्जल [०चक्किल] *a kind of jasmin*, i. 19^a.

विभक्तवण [०चक्षणा] *circumspect, wise, clever*, i. 20¹.

विभक्तवरा [०चक्षणा] *name of the queen's female servant*, i. 18^b, 19⁵, 20^{1, 4}, 34³⁵; ii. 6^{4, 13, 14, 17}, 10³, 11⁴, 41⁸, 42², 43⁸, 50³.

विभटु [०दान्ध] *clever, experienced*, ii. 29¹³.

विभप्प [०कल्प] *doubt, hesitation, suspicion*, iii. 10^a.

विभमिद [०जृमित] *gaping, opening, dis-play, machination*, iv. 18³⁴.

विभसिद् *see* ग्ल + वि.

विभसद् *see* कस + वि.

विभार [०चार] *consideration*, ii. 6⁸.

विभाल [०काल] *evening*, ii. 50⁴.

विभोभ [योग] *separation, absence*, ii. 9^c.

विक्षम [०क्षम] *force, prowess, valor*, i. 14².

विक्षबम [०क्षबम] *an interlude between the acts of a drama*, i. 6^b.

विक्षबरह [Marāthī विक्षबरणे] *to scatter*, ii. 35^b.

विचित [०त्र] *various*, iii. 27^b; iv. 11^a, 20^c.
 ottana [०त्वा] *variety, strikingness*, iii. 31¹. ^odā [०ता] *the same*, i. 20¹; iii. 4⁶.

विच्छाअ- [०य-] *to make pale, outshine*.
 vicchāanto, ii. 30^a.

विच्छेभ [०द] *interruption*, ii. 39^a.

विच्छोल- H. 4. 46. *to cause to quiver*.
 viccholanto, ii. 30^b.

विजह- [०यिन] *victorious*, iv. 4^d.

विजुल्लेह- [०व्युल्लेख-] *to act as lightning*.
 vijjullehāidam, ii. 40³.

विटालि- H. 4. 422. *fem. ^olini, polluting*, i. 18³.

विडम्ब ts. *deception, fraud*, ii. 28^a.

विडम्बणा [०ना] *disguise, imitation, mockery*, iii. 12², 33^b.

विडव [०टप] *a branch, bush, thicket*, i. 19^b; ii. 43^{2, 12}.

विडूर [०दूर] *name of a mountain or country from which the Vaidūrya jewel is brought*, i. 34¹⁸.

विणडिद *see* गाढ + वि.

विशा [०ना] *without*, i. 18¹⁸, 20³⁶.

विशास [०नाश] *destruction*, iv. 24^a.

विश्वेदि *see* ज्ञा + वि.

विनिभार [वृत्तिकार] *a commentator*, ii. 32².

वित्यर [^०स्तर] extension, minute details, i. 34^a; ii. 32²; iv. 3^a, 18⁹.

वित्यक्ष [^०स्तोर्ण] large, wide, ii. 23^b.

विद्+नि to tell, announce. निवेदेमि, ii. 10^c; iv. 18¹. निवेदेहि, i. 34². निवेदास्सदि, ii. 29¹. निवेदिअदि, ii. 22¹. निवेदिदामि, i. 16⁴; iv. 19⁷.

विच्छुरिल्ल? [[?]] resplendent? tinkling? [K, ujjvala; J, mañjughoṣa; R, vidrūṇa; U, vistāravat; in the Bāla-rāmāyaṇa, translated vyatikara, sadṛṣa, and migra], ii. 31^b.

विघ्नलभ्म [^०विप्र] separation, iv. 2^b.

विभवम् [^०भम्] perturbation, flurry of mind caused by love, amorous play, i. 2^a, 16³; ii. 3^b; iii. 12^a, 32^a.

विभमलेहा [^०भमलेखा] name of the queen; name of a woman, i. 16¹; iv. 9⁹, 19⁴⁴.

विभमरन्त [^०भमरन्त] fem. ^०vai, whirling round, swinging, i. 21^b.

विभमसेणा [^०भमसेना] name of a woman, iv. 9⁸.

विमाण [^०न] a car, vehicle, i. 34²⁷; ii. 31^b; iv. 19⁵⁵.

विरअणा, ^०णा [^०चन] arrangement, dressing, embellishment, i. 20³; ii. 28^a.

विरहृ ts. separation, i. 35^c; ii. 42^b.

विरहि- [^०हिन] fem. ^०hiṇī, separated from the lover or mistress, i. 20^c; ii. 2^c.

विलास ts. coquetry, grace, beauty, ii. 40^a; iii. 31^a.

विलासिणी [^०नो] a coquettish woman, a woman, iv. 14^a.

विलुप्त see लुप्त + वि.

विलेवण [^०णन] ointment, unguent, cosmetic, i. 30¹.

विलोअणा [^०चन] an eye, iii. 22^c.

विलोल ts. rolling, unsteady, ii. 32^c.

विवरीअ [^०परोत] inverted, ii. 16^b.

विवाहृ ts. marriage, iv. 18^{28, 32}, 19^{17, 39, 44}, 20^c, 21^c.

विश्व+अनुप्र to enter. anuppavīṭṭho, iv. 18^c.

+उप to sit down. uvavisa, iv. 19^{b, 60}. uvavisadu, i. 24²; ii. 29¹⁶. uvavisia, i. 34²; ii. 41².

+नि to enter, fix. Caus., to fix, apply, place, arrange. निवीट्ठा, i. 21^b; iii. 12^a. निवीट्ठा, iii. 2^d. निवेसांति, ii. 36^b. निवेसांति, i. 27^a. निवेशी, ii. 15^a. निवेशामि, ii. 18^a. निवेशादौ, iv. 9⁹.

+प्र to enter. Caus., to introduce. पविसम्हा, iii. 20^{5, 11}. pavisia, iii. 34⁹. paviṭṭhā, iii. 2^d. paviṭṭhāe, iv. 18¹². pavesaa, i. 21⁷.

विस [^०ष] poison, iii. 20^a.

विसभ [^०प्य] an object, matter; range, reach, i. 24⁵; ii. 8^a.

विसट्टृ H. 4. 176. to burst open, be expanded, ii. 4^b.

विसहर [^०पथर] a snake, iii. 20^a.

विसरि- [^०रिन] fem. ^०riṇī, wandering about, iv. 19⁶⁶.

विसुद्ध [^०शुद्ध] correct, accurate, iv. 12^a.

विसेस [^०शेष] difference, mode, variety, i. 8^{a, b}; iii. 15^b.

विसेसभ [शेषक] <i>a mark on the forehead with sandal etc.</i> , iii. 32 ^b .	वृप् <i>to rain.</i> varisidum, iii. 3 ¹⁷ .
विहि [^० धि] <i>performance, manner, conduct, rule, fate, destiny,</i> ii. 28 ^a ; iii. 14 ^a ; iv. 1 ^b , 3 ^d , 18 ¹² .	वेअ [०द] <i>the Veda,</i> i. 24 ^b .
विहूसरण [^० भूषण] <i>ornament, decoration,</i> ii. 25 ^b .	वेभडिभ [वैकटिक] <i>a jeweller,</i> iii. 4 ⁸ .
वीक्षणात् [^० जनन] <i>produced by fanning,</i> iv. 8 ^c .	वेअणा [^० दना] <i>feeling, pain,</i> iii. 4 ⁹ ; iv. 19 ³⁵ .
वीज् <i>to fan.</i> vijaissam, iii. 22 ² .	वेज्ज [वैटा] <i>a physician,</i> iv. 7 ^c , 18 ²⁷ .
वीणा ts. <i>a lute,</i> i. 4 ⁸ .	वेणी ts. <i>a braid of hair,</i> i. 13 ^b ; ii. 1 ^c , 39 ^b .
वुत्तन्त [^० वन्नन्त] <i>news, tidings,</i> ii. 11 ² .	वेणु ts. <i>a flute,</i> iv. 6 ^a , 18 ^a .
वृ+नि <i>Caus., to ward off.</i> nivāria, ii. 29 ^d .	वेदिआ [^० का] <i>an altar, raised seat,</i> ii. 29 ¹⁵ .
वृत् <i>to be, abide, stay.</i> vattai, ii. 4 ^c , 20 ^b ; iii. 29 ^b . vattadi, i. 34 ³¹ ; ii. 41 ³ , 50 ¹ ; iii. 22 ^s ; iv. 19 ⁶⁰ . vattanti, i. 12 ^c , 13 ^c ; ii. 5 ^d ; iii. 27 ^d .	वेर्लिअ [वैद्यर्य] H. 2. 133. <i>the Vāidurya jewel, cat's eye,</i> i. 34 ¹⁸ .
+आ <i>Caus., to stir, churn.</i> āvattia, i. 16 ^b .	वेला ts. <i>time, opportunity,</i> ii. 6 ¹⁵ , 41 ⁵ .
+उद् <i>Caus., to rub, clean, anoint.</i> uvvat̄t̄iam, ii. 12 ^a .	वेष्ट <i>to surround, enclose, embrace.</i> veḍhium, i. 30 ^b .
+प् <i>to go forward, proceed; to arise, be produced; to begin; to be occupied with.</i> paat̄taī, ii. 4 ^c . paat̄taū, i. 1 ^b . pavaṭṭadu, iii. 20 ⁷ . paatto, i. 36 ^c . paat̄ṭa, iv. 16 ^b . paütto, i. 4 ² , 6 ² ; iii. 3 ¹⁷ . paüttā, i. 4 ¹⁶ , 16 ⁴ .	वेस [^० श] <i>dress, apparel,</i> iii. 18 ^a ; iv. 7 ^d , 18 ^{a, b} .
+सम् <i>to become, arrive.</i> Caus., to anoint. samvutto, ii. 50 ⁴ . samvuttā, iii. 22 ¹ . samvat̄tīñānam, ii. 46 ^a .	वौ see त्वम्.
वृध् <i>to increase. Caus., to augment; to congratulate.</i> vadḍhanti, iii. 11 ^c . vadḍhia, iii. 10 ^d . vadḍhāviasī, i. 12 ⁸ . vadḍhāvidā, i. 16 ² .	वृप् <i>to pierce. Caus., to cut, perforate, bore.</i> vindhanti, i. 32 ^d . viddhā-vidā, iii. 4 ⁸ .
	वा, व [^० वा] <i>like, as.</i> vva, i. 18 ^d , 29 ^d , 35 ^d ; ii. 33 ^b , 34 ^b , 36 ^b , 39 ^a , 46 ^d , 48 ^b ; iii. 2 ^{a, b} , 20 ^a , 25 ^a . va, i. 4 ^d , 16 ^d ; ii. 35 ^b , 37 ^b , 38 ^b , 40 ^b ; iii. 20 ^a , 28 ^b ; iv. 9 ^b , 17 ^b . Cp. विअ.
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	वृङ् <i>to fancy.</i> sañke, iv. 22 ^c .
	यम्+नि <i>Caus., to hear, listen to.</i> ni-sāmaa, ii. 29 ^c .
	शिक् <i>Caus., to teach, instruct.</i> sikkhā-viasi, ii. 27 ¹ .
	सुप् <i>Caus., to wither, emaciate.</i> sosa-nijjo, iv. 2 ² . sosanijjā, iv. 2 ¹ .

शु to hear. *suṇa*, ii. 27^d. *suṇasu*, i. संघाडी [०टिका] HD. 8. 7. *a couple, union, contact*, 1. 3^b.

8^a. *suṇādu*, ii. 9¹; iv. 9⁴. *souṇa*, i. 35^c. *suṇiadi*, i. 4¹⁰, 21⁵; ii. 10⁵. *suvvantam*, ii. 27^d. *sudamī*, ii. 24¹; iii. 20¹.

श्लाघ् to praise. *salāhanijjo*, iv. 3¹.

श्वस + उद् to be loosened, relaxed. *ūsa-santam*, ii. 24^b.

+ वि� to trust, confide, rely. *visasiadi*, iv. 20³.

स [स्व] one's own, iv. 19²⁴.

सअ [शत] a hundred, iii. 27^c. *Cp.* सद.

सअं [स्वयम्] self, ii. 47¹.

सअंकिद [स्वयंकृत] self-made, i. 19⁶.

सभण [शयन] a bed, couch, iii. 27^c.

सभल [सकल] all, entire, i. 34⁸; ii. 5^c, 28^c, 47^c; iv. 6^d, 20⁹, 24^a.

संविहाणाभ [०धानक] arrangement of incidents, i. 34²⁵.

सङ्कभ [संहस्रत] the Sanskrit language, i. 7^a.

सङ्कद the same, i. 6².

सङ्करा [शर्करा] sugar, ii. 26⁴.

सकिख- [साक्षिन्] an eye-witness, i. 18¹³; iii. 24^b.

सग [स्वर्ग] heaven, i. 4^a.

सङ्का [श०] hesitation, scruple, fear, iii. 34^a.

संकेद [त] a rendezvous, ii. 41⁹, 50².

सङ्क- ts. touch, contact, ii. 28^c.

संगम ts. meeting, union, intercourse, iii. 6^b, 34²; iv. 3¹, 9^a.

सङ्गि- [०ङ्गिन्] fem. °gini, touching, meeting, attached to, ii. 20^a; iii. 24^b.

संघाडी [०टिका] HD. 8. 7. *a couple, union, contact*, 1. 3^b.

सच्चन्दगा [०न्] with sandal, rubbed with sandal, iv. 6^c.

सच्च [०त्य] true, real; adv. indeed, forsooth, i. 20¹; ii. 6⁴; iii. 8^a, 12², 20⁴, 21¹; iv. 20². *Compar.*, saccadara, ii. 6⁵.

सच्चन्त [०त्य] at one's own will, iv. 2⁶.

सज्ज ts. ready, prepared, ii. 28⁴, 29¹²; iv. 20¹¹.

सज्जाणा [०न्] a good person, iii. 20¹⁷.

सज्जो- to be prepared, made ready. *sajjanti*, i. 4⁹. *sajjijjanta*, iii. 27^c.

सञ्ज्ञ [साध्य] to be accomplished, attainable, possible, i. 25^d.

संचार [०ष्य] heaping up, collection, ii. 1²; iv. 9⁷.

संचरण ts. going, motion, iii. 23^a.

संचारि- [०रिन्] fem. °riṇī, moving, wandering, iv. 19⁶⁴.

संज्ञौवि- [०विन्] fem. °vinī, bringing to life, resuscitating, ii. 3^c; iv. 23^b.

संजोआभर [०योगकर] uniting, bringing together, i. 34³³.

संश्चा [०च्छा] evening, i. 34¹¹, 36¹; ii. 41³, 50¹; iv. 4^a.

सट्टभ [०क] a kind of drama, i. 41⁹, 6^a, 12^b.

सगा [श०] hemp, i. 20⁴³.

संशिद्धि [०निष्ठित] near, ii. 41³, 9¹, 50¹.

सद + प्र to be pleased, propitious. *प्रसादी*, iii. 21^b.

सद [शत] a hundred, i. 20²⁸, 4¹. *Cp.* सअ..

सह [शब्द] *a word, sound, speech, noise,* i. 8^a, 20^a, 36^c; iii. 31¹; iv. 9^c.

संताचि- [चिन्] *fem. °vini, burning, afflicted,* iv. 9^c.

संतोसि- [पिन्] *fem. °sini, pleasing, comforting,* ii. 29^c.

संधि *ts. union, friendship, peace,* ii. 6^{14, 15, 16}.

संपर्जनम *ts. with the Pañcama mode,* iv. 6^a.

सर्प [र्प] *a snake,* iv. 18²⁷.

सम *ts. same, equal, like, even, plain;* *adv., together, with,* i. 19^a, 20^{12, 26, 33}, 24^d; ii. 10^b; iii. 6^b, 8^a; iv. 6^b, 12^a.

समय [ष्य] *time,* i. 20²⁹, 36^b; ii. 6²¹, 50¹; iii. 3¹¹, 19^c; iv. 4^b, 7^d, 18⁷.

समणि *ts. adorned with jewels,* iii. 18^a.

समत �see आप + सम.

समसीलिभा [शीर्षिका] *a setting on a par with, equality,* i. 20²⁶.

समाजम [गम] *meeting, arrival,* iii. 8^a.

समारम्भ *ts. beginning,* i. 14².

समिच्छि [सच्छि] *abundance,* ii. 44^c.

समुद्र [चित्] *fit, appropriate,* iv. 19¹⁶.

समुद्रभ [ष्य] *collection, multitude,* i. 28².

समुद्र [द्रव] *the ocean,* ii. 29¹³, 43⁵; iii. 4³.

समहन्त [द्रान्त] *sea-shore,* iii. 3¹⁴.

समोरपिच्छि [समयूरः] *with peacocks' tail-feathers,* iv. 14^b.

संपर्वि [प्रति] *now,* i. 35^b.

संपद्धि- [किन्] *mixed with, having contact with,* i. 17^b, 20^c.

संपदं [संप्रतम] *now,* i. 19⁶, 34⁷; iii. 26².

संयुड [°ट] *a cavity, fold,* ii. 6^{23, 24, 25}, 7^a.

संयुखि [°पूर्ण] *full,* iii. 25^d.

संभव *ts. birth, origination,* iv. 22^b.

संभोज [ग] *copulation,* i. 20^a; ii. 28^c.

संमुह [ख] *facing, opposite,* ii. 36^a.

सर- [रस] *a lake, pond,* iii. 29^a.

सर [श] *an arrow,* ii. 3^d, 45^b; iii. 11^c; iv. 4^d, 20^d.

सरअ [शरद] *the autumn,* iii. 3¹¹, 28^d.

सरणि [ग] *refuge,* ii. 10^b.

सरणी *ts. a path, line, row, swarm,* ii. 6^a.

सरल *ts. straight, honest,* ii. 23^a, 30^d.

तत्त्वा [°त्वा], *sincerity,* iii. 10^b.

सरस्सर्वे [स्वती] *the goddess of poetry,* i. 1^a.

सरस्सदी *the same,* i. 34³⁴; ii. 10³, 4.

सरहस्त [भस्म] *impetuously,* ii. 50^b.

सरिआ [रित] *a river,* ii. 27^b, 35^a.

सरिच्छि [दृच्छि] *equal, like,* i. 19^c, 29^b.

सरिस [दृश्य] *the same,* i. 35^a; ii. 10^a, 11^a, 38^a; iii. 14^d.

सरोर [श] *body,* iv. 19³², 21^c.

सरोरि- [शरोरिन] *fem. °rini, embodied,* iv. 19⁶⁴.

सलाभा [शलाका] *a pin, stick used as a brush or pencil,* i. 20⁷, 34¹⁸.

सलिल *ts. water,* i. 17^d, 20¹³; iii. 20³, 22¹; iv. 13^a.

सल्लज्जा [पर्याए] *worship, attendance,* i. 34³⁵.

सवणि [श] *an ear,* i. 29^a; ii. 8², 18^a; iii. 2^d, 19^a; iv. 6^a.

सवर [शव] *a mountaineer, savage,* iv. 19⁶⁴.

सत्त्व [सर्व] *every, each, all,* i. 7¹, 14²,

१८ ^१ ; ii. ६ ^{४, ५} , २४ ^२ , २७ ^८ , २८ ^८ ; iii. ८ ^४ ; iv. २ ^{१०} , १८ ^{९, ३४} , २३ ^४ .	सार्वं [यम] <i>in the evening</i> , iv. ४ ^४ , ८ ^४ , १८ ^४ .
सव्वक्षस [सर्वक्षप] <i>all-scratching</i> , i. e. <i>very galling or exciting</i> , i. १८ ^४ .	सार्वदत्त [साग०] <i>name of a merchant</i> , iii. ५ ^२ .
१ सव्वस [सर्वस्य] <i>the very essence</i> , i. २८ ^४ . सलङ्घ [शशा०] <i>the moon</i> , iv. २३ ^४ .	साध्+प्र <i>to adorn, decorate</i> . pasāhiā, ii. २२ ^४ .
ससहर [शशथ०] <i>the same</i> , iii. ३० ^४ , ३१ ^४ . ससि- [शशिन] <i>the same</i> , i. २५ ^४ ; ii. १० ^४ , २० ^४ , २१ ^४ , ३२ ^४ ; iv. ३ ^४ .	सामग्री [यगी] <i>completeness of outfit, outfit, the requisites</i> , ii. ४१ ^६ , ४२ ^२ , ८, २१ ^४ ; iv. ९ ^{१३} , १९ ^{१७} .
ससिण <i>the same</i> , iii. ३३ ^४ . ससिप्रहा [शशिप्रमा] <i>name of a queen, the mother of Karpūramāṇjari</i> , i. ३४ ^{१४, १७} .	सामल [श्या०] <i>blackish</i> , i. १६ ^४ . सामा [श्या०] <i>night</i> , iv. ८ ^४ .
ससिप्रहड [शशिख०] <i>a digit of the moon</i> , i. ३ ^४ .	सार त्स. <i>essence, vigor</i> , iii. १० ^४ .
ससुर [श्वसुर] <i>a father-in-law</i> , i. १८ ^४ . सह to endure. soḍhavvo, iv. १ ^४ .	सारङ्ग त्स. <i>an antelope</i> , ii. २० ^४ ; iv. १ ^४ .
सह त्स. <i>together with; at the same time</i> , ii. ६ ^{१४, १५} , ९ ^{४, b, d} , ४२ ^{२१} , ५० ^{४, b} ; iii. ३४ ^४ ; iv. २ ^४ .	सारद्विआ [का०] <i>name of a female servant of the queen</i> , iv. ९ ^{१४} , १८ ^४ , २० ^४ .
सहभर [०चर] <i>a companion, friend, husband</i> , ii. ४१ ^४ .	सारिआ [का०] <i>a kind of bird, Maina, Acridotheres tristis</i> , i. १८ ^{१५} .
सहरिसं [०र्धम] <i>with joy</i> , ii. ३४ ^४ .	सारिक्ष [सटूच] H. 1. ४४. <i>like, similar</i> , iv. १९ ^{३०} . ḍā [sadrķṣṭā] <i>likeness, resemblance</i> , iv. १९ ^{५३, ५९} .
सहसा त्स. <i>forcibly, suddenly</i> , i. १८ ^४ , २९ ^४ ; ii. ४५ ^४ ; iii. ३ ^४ , २० ^{१५} .	साजिआ [शालिका] <i>an apartment, room</i> , i. १४ ^४ .
सहा [०भा] <i>an assembly</i> , i. १९ ^७ .	साक्षनभ [यथत्च] <i>the position of a rival wife</i> , iv. २३ ^४ .
सहाय [स्वभाव] <i>innate disposition, nature</i> , iii. ११ ^४ .	सास [श्वा०] <i>a sigh</i> , ii. ९ ^४ .
सहिआ [०खी] <i>a female friend</i> , iv. १३ ^४ .	सामण [शामन] <i>direction, order</i> , iii. ९ ^२ .
सहित्या [०खित्य] <i>friendship</i> , ii. २८ ^३ .	साहार [साहकार] <i>produced from the mango</i> , iv. ५ ^४ .
सहिद [०त्त] <i>accompanied by, together with</i> , i. २८ ^४ ; ii. ४२ ^२ .	साहि- [शालिन] <i>a tree</i> , ii. ४६ ^१ .
सही [०खी] <i>a female friend</i> , i. १९ ^५ ; ii. ७ ^४ , २९ ^४ , ४१ ^० , ४३ ^{१०} , ५० ^{२, ३} ; iii. १९ ^२ , २० ^{२२} ; iv. ९ ^{१४} , १९ ^{३३, ५७} .	साहिमुह [०भिमुख] <i>sem. -hi, facing one another</i> , iv. १२ ^४ .
	साहुलिआ HD. 8. ५२. <i>a garment, cloth</i> , i. २० ^{२३} .
	सिअज [०चय] <i>a cloth, garment</i> , i. ४ ^३ , २६ ^४ ; iii. २२ ^४ .

सिक्खावणा [शिक्षापण] <i>teaching</i> , ii. 8 ^c .	सिलोअ [श्लोक] <i>a verse</i> , ii. 7 ^b , 8 ³ , 9 ¹ .
सिर्गचं [शौघ्रम्] <i>quickly</i> , i. 4 ^d .	सिविणभ [स्वन] <i>a dream</i> , iii. 2 ² , 3 ^a , 4, 6, 7, 4 ⁶ , 8 ⁴ , 20 ⁴ .
सिंघतण [शौघत्व] <i>speed</i> , i. 18 ¹³ .	सिसिर [शिशि] <i>cold; the cold season</i> , i. 13 ^d ; iv. 6 ^b .
सिङ्गार [शृं] <i>love, passion</i> , ii. 3 ^c ; iii. 10 ^d ; iv. 19 ⁶⁴ , 23 ^b .	सिसिरोवधार [शिशिरोपचार] <i>artificial refri- geration, means for cooling</i> , ii. 41 ⁶ , 42 ² , 8, 21; iii. 19 ² .
सिच् <i>to sprinkle.</i> siñcanti, iv. 10 ^b . siñcijjanti, iii. 20 ³ . sitta, iii. 22 ¹ . sitto, i. 20 ⁴³ .	सितुत्तण [शिशुत्व] <i>childhood, infancy</i> , i. 20 ^d .
सिज्जा [शिं] <i>tinkle, jingle</i> , ii. 32 ^c .	सिहणड [शिख] <i>a lock of hair left on the crown of the head (used as synonymous with cekhara)</i> , i. 5 ^a .
सिज्जज्ञ [शिज्जत] <i>tinkling, singing</i> , i. 18 ^c .	सिहरि- [शिखरि] <i>a mountain</i> , i. 15 ^d .
सिद्धिल- [शिथिलय-] <i>to relax, loosen.</i> si- dhilaāmi, ii. 1 ³ .	सिहा [शिखा] <i>top, tip; edge</i> , ii. 47 ^c ; iii. 25 ^c ; iv. 3 ^d .
सिद्धित्त [स्थिध] <i>affectionate</i> , i. 16 ³ .	सिहण HD. 8. 31. <i>the female breasts</i> , i. 34 ^b ; iii. 16 ^b ; iv. 7 ^a .
सिद्धूत्तार <i>name of a tree (<i>Vitex ne- gundo</i>) and its flower</i> , i. 19 ^b ; iv. 7 ^a .	सोअल [शीतल] <i>cool, cold</i> , i. 15 ^d ; iv. 4 ^b , 6 ^{a, b, c, d} .
सिप्पि H. 2. 138. <i>a conch-shell</i> , i. 4 ^b .	सोमन्तिणी [‘नो] <i>a woman</i> , i. 15 ^b ; ii. 28 ^b .
सिर- [शिर्स] <i>head, top, summit</i> , ii. 46 ^d ; iii. 3 ⁹ ; iv. 19 ³⁶ .	सोल [शी] <i>nature, disposition</i> , ii. 6 ⁶ .
सिरिखणड [श्री] <i>sandal-wood</i> , iv. 4 ^a .	सोस [शीर्ष] <i>head</i> , i. 20 ²⁷ ; iv. 2 ⁴ , 12 ^a , 18 ²⁷ .
सिरितालौ [श्री] <i>a kind of toddy-palm</i> , ii. 1 ² .	सुअ [शुक] <i>a parrot</i> , iv. 2 ⁶ .
सिरिराभसेहर [श्रीराजशेहर] <i>the renowned Rājaçekhara</i> , i. 10 ^a .	सुआ [‘ता] <i>a daughter</i> , i. 3 ^b , 12 ^b .
सिरिवज्जाउह [श्रीवज्जायुध] <i>name of a king</i> , iii. 5 ² .	सुउमार [कृमार] <i>very delicate or soft</i> , i. 7 ^a , 20 ⁷ .
सिरी [श्री] <i>wealth, dignity, beauty</i> , i. 33 ^b ; ii. 48 ^a ; iii. 15 ^c .	सुक्क [‘वि] <i>an excellent poet</i> , i. 20 ²⁰ .
सिरीस [शिरीष] <i>the flower of <i>Acacia si- rissa</i></i> , iv. 7 ^a .	सुट्टरं [सुष्टुत्तरम्] <i>excellently, exceedingly</i> , i. 20 ⁷ ; iv. 20 ¹⁵ .
सिला [शिं] <i>a stone, rock</i> , ii. 15 ^b ; iv. 9 ⁷ .	सुणाअण [‘नयन] <i>having beautiful eyes</i> , ii. 11 ^d .
सिलौमुह [शिलौमुख] <i>an arrow</i> , ii. 19 ^b , 38 ^b , 46 ^b ; iv. 4 ^d , 9 ⁹ .	सुत्त [सूत्र] <i>a thread, fibre</i> , ii. 50 ^c .
	सुत्तआर [सूत्रकार] <i>an author of <i>Sūtras</i></i> , ii. 32 ¹ .

सुत्ति [सुक्ति] *a pearl-oyster*, iii. 3¹⁸, 4^{a, 1, 3}.
 सुत्य [सुस्थ] *well-conditioned*, ii. 1^a.

सुन्दर *ts. fem.* ṝi, *beautiful, lovely*, i. 20^b; ii. 44^c; iii. 28^a, 34^a; iv. 21^d.

सुन्दरकेली *ts. name of a woman*, iv. 9¹¹.

सुन्दरताणा [°त्व] *beauty, loveliness*, i. 14^b.
 सुन्दरे [सौन्दर्य] *the same*, i. 28^b, 33^c; ii. 48^a.

सुप्पञ्जल [°प्राञ्जल] *very straight, honest, sincere*, ii. 27¹.

सुबहुल *ts. very great*, iii. 12^d.

सुमरण [स्म] *remembering, recollection*, ii. 10^b.

सुर *ts. a god*, i. 25^c. sura-aṇa [-jana], *the gods*, i. 3^a.

सुरआ [°त] *copulation, sexual intercourse*, i. 24^d.

सुरङ्गा *ts. a subterranean passage*, iii. 22⁹, 34⁹; iv. 9⁶, 7, 18³⁸, 19^{2, 24}.

सुरसरिदा [°रित] *the Ganges*, iii. 37.

सुरहि [°भि] *the spring*, i. 14^b; ii. 22^b.

सुरा *ts. spirituous liquor*, i. 24^d; iv. 4^b, 19^a.

सुलक्षणा [क्षणा] *name of a woman*, i. 34³⁵; ii. 9¹.

सुलोल *ts. very waving, unsteady*, iii. 11^a.

सुवर्म [र्षि] *gold, a golden coin*, i. 14^a, 18¹⁸, 19⁷, 20¹⁴; ii. 41^a; iii. 4^b, 5^{b, 3}, 22^c.

सुवर्तुल [°त्वुल] *very round*, iii. 4^b.

सुस्सूसभ [सुशूषक] *attentive, obedient*, i. 20³⁴.

सुख [°ख] *happy, agreeable; happiness*,

ease, joy, i. 3^b, 14^a, 34¹¹, 36^b; ii. 28^d; iii. 24^c; iv. 21^b.

सुहभ [भा] *blessed, beloved, beautiful*, ii. 9^c, 10^d; iv. 3¹. -ttāna [-tva], *beauty, loveliness*, iii. 13^d.

सुखसंधा [°खसंधा] *a happy evening*, ii. 49⁴.

सुहासिद [भाषित] *a witty saying, good counsel*, iv. 9^{5, 12}.

सु ts. *go, proceed, flow*. saraī, ii. 6^c. saranta, ii. 35^a.

+ अप to go away, to vanish. osaranti, iii. 16^d; iv. 18^b.

+ पा to flow forth, to grow. Caus., to extend. pasaranta, iii. 10^c, 11^a. pasārida, i. 16³.

+ प्रति Caus., to arrange. padisāredi, i. 4⁵. padisāriadi, i. 4⁸.

से H. 3. 81. his, her, i. 29²; ii. 1³, 6^c, 13^a, 18^a, 30^d, 35^a, 46^a.

सेक्षसल्ल [खेद] sweat, perspiration, iii. 22¹.

सेज्जा [श्याए] a bed, couch, i. 23^c; ii. 4^b; iii. 3^a, 27^d.

सेट्टि- [शेष्ठिज] a merchant, iii. 4^b.

सेणा [ना] the word senā, iv. 9⁸.

सेरन्धी [सेरन्धी] a female attendant in the women's apartments, i. 36^c; iv. 9⁹.

ऐद् to attend upon, frequent. seval, ii. 17^b.

+ नि to practice, enjoy. nisevia, iv. 8^b.

सेस [ओष] remaining; rest, ii. 29^{1, 4, 8}; iv. 4^d.

सेहर [शेखर] a crest; chaplet, diadem, iii. 13^a.

सेहालिआ [शेफालिका] *a kind of flower supposed to blossom by moon-light,* iv. 18³⁶.

सोडोरत्ता [शौटीर्य] *valor, i. 32².*

सोढव्व see सह्व.

सोखा [शोः] *red, i. 26^a.*

सोन्न [सीतस] *a stream, i. 12^b; ii. 27^b; iii. 37.*

सोन्तिभ [शोन्त्रिय] *a learned Brāhmaṇa, iv. 20⁹.*

सोविदल्ल [सोः] *a harem-keeper, iii. 34⁸.*

सोसण्य [शोषण] *emaciating, name of one of the arrows of Cupid, i. 32^d; iii. 26^c.*

सोहग [सौभाग्य] *beauty, charm, ii. 3^b.*

सोहजण [शोभाज्जन] HD. 8. 37. horse-radish, i. 20²⁰. (*K*, phalgunamāsi tatkandarām khanḍayanti; *J*, puṣpanimittām cākhānām troṭanam ity arthaḥ.)

सोहा [शोभा] *light, splendor, i. 28², 29², 31^{a, b}, 34¹⁷; ii. 10^b, 25^a; iii. 25^c.*

सोहि- [शोभिन] *shining, lovely, ii. 7^b.*

स्वल् to tumble, fall down, end. khaliā, i. 20^a. khaliām, i. 32^b.

स्तम् Caus., to stop, arrest. thambhe-mi, i. 25^b.

स्तू+प to spread, to make a bed. pattharijjanti, i. 36^b.

+वि to increase. Caus., to spread, extend. vittharanti, ii. 2^d. vitthārida, iii. 8^t.

स्त्वा to stand, remain, find place. Caus., to place, arrange. citthasi, i. 18¹⁵; iii. 2¹. thāī, i. 34^a. citthadi, i.

21⁴; ii. 6¹⁰; iv. 20⁹. cittha, ii. 42²¹; iv. 19²⁴, 20⁴. citthadu, i. 34²⁶; ii. 41⁶. citthissam, i. 20³⁴. thia, ii. 33^a; iii. 23^a. thida, iv. 18³⁰. thio, ii. 1^b, 46^d; iii. 4^a. thido, iii. 3¹⁵, 4⁴. thiā, i. 26^c. thidā, i. 20², 1⁸. thiam, ii. 47^d. thidam, i. 20²⁷. thidena, ii. 29⁷. thie, iii. 25^a. thāvia, ii. 43². tha-vio, ii. 17^a. thāvido, i. 4⁷. thā-vidāo, iv. 9¹⁰.

+उद to stand up, rise. utthiūna, iii. 21^a. utthia, ii. 43⁵.

+प्रति Caus., to place, establish. paditthāvidā, iv. 18¹¹.

+सम to stand, to be settled, fixed. samthido, iii. 3¹⁸. samthiā, iii. 3^b, 5^b. samthidā, iv. 19⁶⁴.

स्त्वा Caus., to wash, bathe. nāhvio, i. 29^c.

स्तुश to touch. puttha, iv. 22⁴.

स्तुट Caus., to split, cleave. phāḍidāo, iii. 4³.

स्तुट H. 4. 177. to break, fall asunder. phudantī, iii. 20⁸.

+प to open, become manifest. pa-hutṭai, ii. 4^a.

स्तुर to appear, become manifest, to quiver, vibrate. phuraū, i. 1^c. phurantao, iii. 31^b.

+वि to quiver, shine, blaze out. vip-phurai, iv. 3^c. vippuranto, iv. 24^a.

स्त्र to remember. sumarasi, ii. 24³.

+वि to forget. visumaridāī, iv. 19⁴⁶.

स्त्र to fall down. samsamānam, i. 27^b.

स्वप्न to sleep. suvanti, i. 14^c. sutto, हलबोल HD. 8. 64. *murmuring, noise, i. 4¹⁰; iii. 34^b.*

हूं see अहम्.

हंस ts. fem. °सि, a swan, flamingo, ii. 6¹⁰, 8^a; iii. 29^a.

हक्कार- to call, summon. hakkāraī, ii. 33^b. hakkāriūṇa, ii. 36^b. hakkāria, i. 4¹². hakkāriadu, iv. 20^s.

हन्त्य [स्त्र] a hand, i. 18¹⁰, 26^b, 36^c; ii. 6¹⁷, 20^a, 29^a, 4; iii. 3^b, 23^a; iv. 9⁸, 9, 10, 12^a, 12^a, 15^a, 20¹⁰.

हन् to strike, beat. hanū, ii. 43^a.

हन्त् exclam., go to! mind you! ii. 26^a.

°हर [°धर] carrying, ii. 6^d.

हर ts. a name of Civa, ii. 6³³; iii. 3⁹.

हरण ts. stealing, fascinating, ii. 28^b, 31^d; iii. 18^c.

हरि ts. a name of Vishnu, i. 24^a.

हरिजन्दपुरो [हरिचन्द्रः] H. 2. 87. the city of Hariçandra, supposed to be situated in mid-air, a fata morgana, ii. 40⁵.

हरिआल [°ताल] yellow orpiment, iii. 22^a.

हरिउद्धु [वृच्छ] name of a poet, i. 20²⁰.

हरिकेली ts. a name of Bengal, i. 14².

हरिण्डु [°णाङ्ग] the moon, i. 10^b, 12^a, 25⁹; iii. 20¹⁵, 34^a.

हरिण्यच्छ [°णाच्छ] fem. °cchī, deer-eyed, iii. 22^d.

हरिणी st. a doe, female antelope, ii. 41^c.

हलिहौ [°हिहा] turmeric, iii. 1^a.

हस to laugh, mock. Caus., to cause to smile, laugh. hasanti, iv. 18^b. hasantie, i. 20¹⁵. hāśia, iv. 18^b.

+उप to deride, ridicule. uvahasiāmi, i. 18^c.

+वि to smile. vihasia, iv. 18²³.

हा ah, alas, iii. 22¹.

हा+परि to be inferior to. parihia-māṇa, iii. 8⁵.

हार ts. a garland, necklace, ii. 10^a, 11^b, 17^a, 23^b, 32^a, 35^a; iii. 2^a, 18^b, 20^a; iv. 7^a.

हाल ts. name of a poet, i. 20²⁰.

हास ts. laughter, merriment, ii. 3^b, 10^b; iv. 14^b.

हि ts. because, for, i. 14³, 16^b.

हिअ [हृदय] heart, i. 34³⁵; ii. 26^a, 30^c, 43^c; iii. 8¹, 16^d, 18^c, 20¹⁷.

हिपड् to go, wander. hindase, iii. 34^a.

हिंदोल- to swing. hindolaanti, ii. 29⁷.

हिंदोलअ [क] a swing, ii. 29⁵, 6.

हिंदोलभण्डजणी [°कप्रभञ्जनी] the swing-breaker, the swing-festival, ii. 6²³.

हिंदोलणा [न] swinging, ii. 32^d, 34^a.

हौरभ [क] a diamond, ii. 25^b.

हु see क्ष्वु.

हुक्कार ts. the sound hum, murmur, humming, i. 36^d; iii. 20⁷; iv. 15^a.

हुडुक ts. a small musical instrument, perhaps timbrel, drum, iv. 16 ^a .	+ अनु to imitate, resemble. aṇuharai, i. 6 ^a . aṇuharadi, ii. 41 ^b .
हुदवह [हुत] fire, iv. 21 ^c .	+ परि to avoid. pariḥaria, i. 6 ^c .
हृ to carry, carry away, captivate, to enchant. haraī, iii. 20 ^d , 22 ^a . ha- ranti, ii. 26 ^a .	+ वि� to sport, play. viharai, ii. 29 ^b , 35 ^a , 47 ^b .



PART III
ESSAY
ON
RĀJAÇEKHARA'S LIFE AND WRITINGS
BY
STEN KONOW



1. Chronological List of Books and Papers Concerning Rājaçekhara.

1827. **Wilson, H. H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826–27. References to 3d ed., 2 vols., London, 1871.

1862. **Hall, Fitz-Edward.** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. Journal of the Asiatic Society of Bengal, xxxi. 1 ff.

1869. **Govinda Deva S'ástri.** The Bálarámáyaṇa. A drama by Rájaçekhara. Edited etc. Benares. Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii., nos. 25–35.

1871. **Vámanacárya.** The Viddhaśálabhañjiká edited etc. The Pandit, old series, vols. vi. and vii., nos. 65–73.

1872. **Vámanacárya.** The Karpúramañjarí edited etc. The Pandit, old series, vol. vii., nos. 73–76.

1873. (**Jívánanda Vidyáságara.**) Biddhashala Bhanjika, a drama by Rajashekhar, with a commentary by Satyavrata Samasrami. Calcutta.

1873. **Aufrecht, Theodor.** Ueber die Paddhati von Qárīgadhara. Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1–120.

1878. **Borooh, Anundoram.** Bhavabhuti and his place in Sanskrit literature. Calcutta.

1879. **Cunningham, A.** Report of a tour in the Central Provinces in 1873–74 and 1874–75. Archaeological survey of India, ix. 85. Calcutta.

1881. **Borooh, Anundoram.** Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 134 and the following.

1883. **Müller, F. Max.** India: what can it teach us? London.

1883. **Fischel, R.** [Review of] Kausika's Zorn (Tschandakauçika). Ein indisches Drama von Kschemisvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. Göttingische gelehrte Anzeigen. 1883, pages 1217–41.

1883. **Haricandra.** Karpür Matñjari, saṭṭak (Yah nāṭak cūddha prākṛt bhāṣā meṁ Rājaçesara kabi kā banāyā huā hāi . . .) Bānāras : Āryayantrālaya sambat 1939.

1883. **Jíbánanda Vidyáságara.** Biddhashala bhanjika, a drama by Rajasekharakabi. Edited with a commentary. Calcutta. “Dvitiyasainskarāṇam.”

1884. **Bhandarkar, R. G.** Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882–83. Bombay.

1884. Peterson, Peter. A second report of operations in search of Sanskrit mss. Journal of the Bombay Branch of the Royal Asiatic Society, no. xliv. Pages 59f, 63f.

1884. Jīvānanda Vidyāsāgara. Bālārāmāyaṇa nāma nāṭakam mahākavi ḥri Rājaçekhara viracitam . . . vyākhyayānvitam. Calcutta.

1885. Cappeller, Carl. Pracāṇḍapāṇḍava [or Bālabhārata] ein Drama des Rājaçekhara. Strassburg.

1886. Apte, Vaman Shivram. Rājaçekhara: his life and writings. Poona: "Arya-Bhushana" Press. Pages 54.

1886. Bhāskar Rāmchandra Ārte. The Viddhasālabhanjikā of Rajasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusamhāra of Kālidāsa with a close English translation and various readings by Keshava Rāoji Godbole. Poona.

1886. Peterson, Peter, and Durgāprasāda. The Subhāshitāvali of Vallabhadeva. Bombay Sanskrit Series, no. xxxi. Bombay.

1887. Durgāprasāda and Kāśinātha Pāṇḍurangi Paraba. The Karpūrāmanjari (with the commentary of Vāsudeva) and the Bālabhārata of Rājaçekhara. Bombay. Kāyyamālā. 4.

1887. Fleet, John F. The date of the poet Rājaçekhara. Indian Antiquary, xvi. 175-178.

1889. Kielhorn, F. Siyadoni stone inscription. Epigraphia Indica, i. 162-179.

1890. Lévi, Sylvain. Le théâtre Indien. Paris.

1890. Vaman Shastri Islampurkar. A lucky wife or Karpoormanjari. Composed from Prakrita or Maharashtri dialect. Bombay: "Tattva-vivechaka" Press. Vāgvilāsa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

BR. = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.

OB. = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.

Molesworth = Dictionary, Marāthi and English, by James T. Molesworth. 2d ed. Bombay, 1857.

Hemachandra = Hemak'andra's Abhidhānak'intāmaṇi, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1847.

HD. = The Des'ināmālā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)

H. = Hemacandra's Grammatik der Prākritsprachen, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

Vararuchi = The Prākṛita-Prakāś'a, or the Prākrit Grammar of Vararuchi. Edited and translated by E. B. Cowell. Hertford, 1854.

Jacobi = Ausgewählte Erzählungen in Māhārāshṭri. Zur Einführung in das Studium des Prākrit. Grammatik. Text. Wörterbuch. Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the Cāuraseni.

Whitney = A Sanskrit Grammar. By William D. Whitney. 2d ed. Leipzig, 1889.

Cakuntalā = S'akuntalā . . . by Kālidāsa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.

Meghadūta = Meghadūta . . . von Kalidāsa. Herausgegeben von A. F. Stenzler. Breslau, 1874.

Kādambarī = The Kādambarī of Bāṇa. Edited by Kāçināth Pāñdurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Riddings, London, 1896.

Harshacharita = The Harshacharita of Bāṇa. Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.

Parab, Subh. = Subhāshita-ratna-bhāndāgāram, or Gems of Sanskrit Poetry. Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886.

Sprüche = Indische Sprüche. Herausgegeben von O. Böhtlingk. 2d ed. St. Petersburg, 1870-73.

Roxburgh = Flora Indica, or Descriptions of Indian Plants. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.

Rājanighaṇṭu = Rājanighaṇṭu-sahito Dhanvantariya-nighaṇṭuh. Poona, 1896. Ānanda-ācāra Series, no. 33.

SR. = Saṅgīta-ratnākara. Same Series, no. 35.

Griffiths = The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India. By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

2. *Rājaçekhara's Life.*

Earlier Opinions as to Rājaçekhara's Date. — The name of Rājaçekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the Cārīgadharapaddhati, collected the different verses ascribed in that anthology to the name of Rājaçekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rājaçekhara is said to have been a contemporary of Çāṅkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the Prabandhakoça, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasimha of Kashmir (A.D. 750), quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the Daçarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājaçekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahipāla. — Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Arte), Raghukulatilako Mahendrapālah sakalakalānilayah sa yasya çiṣyāḥ; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Nibbhararāassa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruḥ; Bālabh. i. 11, devo yasya Mahendrapālanṛpatiḥ çiṣyo Raghugrāmanīḥ.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or ὄνομα πανηγυρικόν of Mahendrapāla. The mss. of the Karpūramañjari are in favor of the form Nibbhara (only the Jaina mss. read Nirbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahipāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52¹ (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7¹ (p. 2. 16, ed. Cappeller), tena (Mahipāladevena) ca Raghuvan̄çamuktāmaninĀryāvartamahārājādhirājena ḡrīNirbhayanarendranandanenārādhitāḥ sabhāsadaḥ. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

Rājaçekhara lived about 900 A.D. — Now Fleet has shown that this Mahipāla must be identified with the king Mahipāla of the Asni inscription, dated Vikrama samivat 374=A.D. 917, and has thus proved that Rājaçekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodāya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87¹, 89^c=p. 306. 6, 15), with which town Mahendrapāla and Mahipāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903-4 and 907-8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahiṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahendrapāla, as pointed out by Kielhorn, p. 171¹⁶. As for this form, see Bühler, Epigraphia Indica, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i. 171 :

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahiṣapāla, A.D. 903 and 907; pupil of the poet Rājaçekhara.
3. His son Kṣitipāla or Mahipāla or Herambapāla, A.D. 917; patron of Rājaçekhara.
4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa samivat 155=A.D. 761-2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaçekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaçekhara was a contemporary of Čaṇikarācārya. This opinion is founded on the Čaṇikaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaçekhara was king of Malabar, his real name being Kulaçekhara Perumāl. This king, according to the Keralotpatti or Keralaviçeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

Rājaçekhara's Personal History. — A Yāyāvara Brahman, of the Čaiva Sect. — Rājaçekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6^b, 13^d; Viddh. i. 5², he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dikṣita, in his commentary on Viddh. i. 5², quotes Devala to show that yāyāvara means a kind of grhaṣṭha: dvividho grhaṣṭho yāyāvaraḥ cālinā ca, 'there are two kinds of grhaṣṭha, the yāyāvara and the cālina.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmans. Apte, p. 18, justly remarks that Rājaçekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaçekhara's wife, Avantisundarī, is called, at Karp. i. 11^a, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākrit-grammatik, p. 39–40.]

Rājaçekhara seems to have been a Čaiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramāñjarī are in praise of Čiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālārāmāyaṇa, the abstract deity "vāṇīnām gumpha" is extolled. But he cannot have been a bigot; for in the third ācyāsa of the Yaçastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

Rājaçekhara's Place of Origin the Western Deccan. — Rājaçekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73^{1ff.}, p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13ⁱ, p. 9. 1, Mahārāṣṭracūḍāmanī, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dikṣita, in the introduction to his commentary on the Viddhaçālabhañjikā, tells us that Rājaçekhara in the Bālārāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the *Karpūramanjarī*, the poet is styled *Mahārāstracūḍāmani* ‘a crest-jewel of Mahārāstra.’ On the other hand, in the *Sūktimuktāvali*, Rājaçekhara’s ancestor, Surānanda, is called *Cedi-maṇḍalamāṇḍanam*, ‘an ornament of the country of the Cedis.’

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as Kāverī, Tāmraparnī, Narmadā, etc. He knows “the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Dravida women, the curling ringlets of Karnatic maidens, the pleasure-seeking propensities of Lāṭa,” etc. See Apte, p. 20 f. In the *Āucityavivāracarcā*, v. 27, a stanza by Rājaçekhara is quoted which does not occur in any of his known works:

karṇāṭīdaṇāñkitah citamahārāṣṭrikaṭākṣīhataḥ
prāṇḍhāndhrīstanapīditaḥ prāṇayinībhrūbhāṅgavitrāsitaḥ |
lāṭibāhu viveṣṭitaç ca malayastrītarjanitarjitaḥ
so 'yāṁ sañprati Rājaçekharakavī Vāraṇasiñ vāñchatī ||

‘Marked by the teeth of the Karṇāṭa maidens, hurt by the sharp glances of the Mahārāṣṭra women, pressed by the voluptuous breasts of the Āndhrīs, frightened by the frown of his beloved friend, embraced by the arms of the Lāṭa maidens, menaced by the fore-finger of the women from Malaya, the poet Rājaçekhara nowadays is longing for Benares.’ As the stanza is given by Kṣemendra, the Rājaçekhara here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that Rājaçekhara was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like Bilhana, left his native country to seek wealth and fame at foreign courts.

Rājaçekhara at the Court of Kanauj. — Rājaçekhara seems to have been very proud of his position as the guru of king Mahendrapāla, and he mentions this fact in all his plays. In the *Sūktimuktāvali* we find a stanza by a pupil (antevāsin) of Rājaçekhara, beginning āgaskāriṇi kāīṭabhapramathane. It would of course be impossible to tell whether this antevāsin was the king Mahendrapāla.

The poet’s connection with the court of Kanauj seems to have continued on into the reign of Mahendrapāla’s son and successor, Mahipāla; for it was at the request of the latter that the Bālabhārata was represented. But we do not know how long Rājaçekhara remained at Mahipāla’s court.

Rājaçekhara at the Court of Cedi. — Rājaçekhara seems also to have had some connection with the Cedi princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suçlıstabandhaghaṭanā vismitakavirājaçekharastutyā |
ästām iyam äkalpam kṛtiç ca kīrtiç ca pūrvvā ca ||

‘May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaçekhara, last to the end of the world, as well as the preceding eulogy.’ (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the Sūktimuktāvali, which is attributed to the name of Rājaçekhara, and which may perhaps be of interest in this connection:

nadīnāñ Mekalasutā nrpāñāñ Ranavigrahah |
kavīnāñ ca Surānandaç Cedimañdalamanḍanam ||

‘The Narmadā among rivers, Rañavigraha among kings, and Surānanda among poets adorn the country of the Cedis.’ This verse seems to be written in praise of Rañavigraha, and if that be the case, it cannot belong to the younger Rājaçekhara. As shown by Fleet,¹ Rañavigraha is a *biruda* of the Cedi prince Çāinkaragana, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaçekhara at some time of his life had connection with the Cedi court.

Rājaçekhara's Ancestry.—Some details about Rājaçekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7²; Bālabh. i. 8¹⁸), Durduka (Bālar. i. 13¹), or Duhika (Viddh. i. 5²) ; and his mother's name was Çilavatī (Bālar. i. 13¹). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read :

sa mūrtto yatrāśid gunagaṇa ivākālajaladaḥ
Surānandah so 'pi çravaṇapuṭapeyena vacasā |
na cānye ganyante Tarala-Kavirāja-prabhrtayo
mahābhāgas tasminn ayam ajani yayāvara kule ||

‘This illustrious man (Rājaçekhara) was born in the Yāyāvara family ; to which belonged Akālajalada, like a host of virtues incarnate ; and Surānanda, whose words are worthy of being drunk in by the ears ; not to speak of others, such as Tarala and Kavirāja.’ See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaçekhara's family.

¹ The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaçekhara, it is expressly stated that Tarala was a yayāvara.

Akālajalada was the great-grandfather of Rājaçekhara : see Bālar. i. 13¹; Viddh. i. 5⁸; Aufrecht, p. 4. Stanza 777 of Cārīngadhara's Paddhati is attributed to Akālajalada ; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāśitāvali contains the same stanza, as no. 843 ; and here it is attributed to a "Southerner," dākṣiṇātya.¹ But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaçekhara is not yet proved. According to a stanza ascribed to Rājaçekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāśitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaçekhara, in the Rañavigraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaçekhara's name :

Yayāvarakulaçreñer hārayaṣṭe ca manḍanam |
suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yayāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍaviya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaçekhara himself, according to Karp. i. 9^a, was successively called bālakavi and kavirāja ; and, at Viddh. i. 5², he calls himself Kavirājaçekhara — cp. Bilhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

¹The Padyāvali contains a stanza (or see Pischel, Die Hofdichter des Lakṣmāna-more) ascribed to a poet "of the Deccan" : sena, Göttingen, 1893, p. 10.

3. Rājaçekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaçekhara. Their names are as follows :

1. Karpūra-mañjari.
2. Viddha-çālabhañjikā, or 'The Statue.'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracanda-pāṇḍava.

Karpūra-mañjari [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the praveçakas and viśkambhakas are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākrit*; that the "marvellous flavor" (*adbhuta rasa*) prevails in it; that its acts are named *javanikā*; and that it, in other particulars, is like the *Nāṭikā*; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjari* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjari* contains four acts called *javanikāntara*. It tells us how the king Cañḍapāla marries *Karpūramañjari*, the daughter of the Kuntala king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhuta rasa* is represented by the sorcerer Bhāiravānanda and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the *Karpūramañjari* is the oldest of Rājaçekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife Avantisundarī.

The *Karpūramañjari* was edited for the first time by Vāmanācārya in The Pandit, 1866–72. Then follows the edition by Durgāprasāda and Paraba, 1887.

I have seen two paraphrases of the *Karpūramañjari* in modern vernaculars. The first is a Hindī translation by the well-known poet Hari-çandra (cp. Grierson, The modern vernacular literature of Hindustan, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a Marāṭhī translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of Vāsudeva,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūnu. Pītāmbara's *Jalpatiratnamāñjari* is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

Viddha-çālabhañjikā. — The next production of our poet seems to have been the *Viddha-çālabhañjikā* or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the *Ratnāvali*. In one passage (iv. 1¹⁹ = p. 113. 12 ff. in the edition of Ārte) the plays of Ćrīharṣa are perhaps directly alluded to. The plot is quite similar to that of the *Karpūramāñjari*. The King *Candravarman* of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mṛgāñkāvali, and sends her under the name of Mṛgāñkavarman to the Queen of King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mṛgāñkāvali to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mṛgāñkāvali should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mṛgāñkāvali, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mṛgāñkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mṛgāñkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354–60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.¹

The play was represented at the request of ḡṛīyuvarājadeva (i. 5⁴), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahipāla. But, as shown above (p. 181), there is some evidence that Rājaçekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūravarṣa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaçālabhañjikā* was edited by Vāmanācārya (1866–71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīksita, the son of Raṅganātha Dīksita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

Bāla-rāmāyaṇa.—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): “If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions.” It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1² that the play was really represented at the request of the king Mahendrapāla.

¹ [Without unfairness to Rājaçekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C. R. L.]

The Bālarāmāyaṇa relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyaṇa, brought about by Cūrpaṇakhā and other demons under the disguise of Daçaratha and Kāikeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, Das Rāmāyaṇa und die Rāma-literatur der Inder, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i. 16 and Bālabh. i. 12, which is ascribed to Dāivajñā :

babhūva Valmikabhavaḥ purā kavis
tataḥ prapeđe bhuvi Bhartṛmenṭhatām |
sthitāḥ punar yo Bhavabhūti-rekha�
sa vartate sañprati Rājaçekharaḥ ||

'He who in former days was the poet sprung from the ant-hill (Vālmīki) and subsequently assumed on earth the form of Bhartṛmenṭha and who again appeared in the person of Bhavabhūti, the same is now Rājaçekhara.'

That our poet is largely indebted to the works of Vālmīki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyaṇa of Vālmīki; and where he deviated, "he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahāvīra-charita before him at the time of writing this play [cp. e.g. Bālar. x. 65 and Mahāv. i. 55]. . . . In the sixth act, he follows Bhavabhūti in exculpating Daçaratha's wife. . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc." See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājaçekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmenṭha is less known. Cp. Peterson and Durgāprasāda, Introduction, p. 92; Bühler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36. 368; Lévi, p. 183. Bhartr̥menṭha seems also to be called Hastipaka, which word is equivalent to Menṭha. His kāvya, Hayagrīvavadha, is known from the Rājatarāṅgiṇī and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartr̥menṭha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which Bhartr̥menṭha did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyana is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyāṇa than in any other of his plays.

The Bālarāmāyāṇa was edited by Govinda Deva, Benares, 1869, and by Jīvānanda, Calcutta, 1884. No complete commentary is known to exist.

Bāla-bhārata. — Rājaçekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanḍa-pāṇḍava. Both names are used in the play itself: see i. 8^b and 4^c. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyāṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaçekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 53 (= 2338); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayaṁvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhīra lost everything in gambling; how Duḥcāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40–41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahipāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xviii. 481–3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākrit passages is given.

4. Lost Works and the Anthologies.

A Tradition of More than Four Works. — Rājaçekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the *Karpūramāñjari*, it may be that these other two works preceded the *Karpūramāñjari* and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as *Candra-cūḍa*), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

Fragments in the Anthologies. — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the *Paddhati* of Cārīngadhara, and the *Subhāśitāvali* of Vallabhadeva. It is convenient to have their dates given here. Cārīngadhara's work was written about 1363 A.D. (Grierson, Modern Vernacular Literature of Hindustan, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, Kunstsposse, p. 71). I give first the twenty-five *pratikas* of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Cārīngadhara's. In order to avoid "overrunning" of lines, I abbreviate *Viddh.* by *V.*; *Bāla-r.* by *R.*; *Bāla-bh.* by *Bh.*; and *Karp.* by *K.*

Anthology-stanzas (24) identified in Rājaçekhara's Writings. — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 3659. taraiṅgaya dr̥go. = V. iii. 27; R. iii. 25; Bh. i. 31.
- 3750. nirvyājā dayite. = R. iv. 44.
- 3757. abhyutthānam upāgate. = R. iv. 43.
- 3837. dhatte pañkajinitale. = V. i. 43.
- 3928. vaktraçrījita-. = V. ii. 11.
- 3936. vahneḥ caktir. = R. v. 35.

Val. 322. udanvacchinnā. = R. i. 8. See Bhartrhari, and below, p. 190.
 Val. 1411. dāhombhaḥ. = V. ii. 21. Cp. K. ii. 29.
 Val. 2223. bhindānāḥ sundarīnām. = V. i. 12. See below.
 Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.
 Val. 2282. = pr̥thvi sthirā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Čārīngadhara, to "Somebody" (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaçekhara's writings :

1099. yasya vajramaner bhede. = R. iii. 66.
 3077. kulagurur abalānām. "kasyāpi." = V. i. 1.
 3282. padbhȳām muktās. = Bh. i. 28.
 3373. tad vaktram yadi. = V. i. 14; R. ii. 17.
 3516. upaprākārāgram. = V. i. 31.
 3591. sāirandhrīkarakṛṣṭa-. = V. ii. 23.
 3719. vrajaty aparavāridhim. = V. iv. 1.
 [3722. (=Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]
 3816. ye dolākeli kārāḥ. = V. i. 27; cp. R. x. 55.
 3912. celāñcalena. = V. ii. 9.
 3929. amandamanī-. = V. ii. 6.

The stanza *dṛḍā dagdham* is given as an anonymous one by Vallabhadra, no. 1309; while Čārīngadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D.!). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaçekhara's stanzas occur in one recension or another of the Çatakas of Bhartrhari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājaçekhara by some later redactor of the Çatakas and added thereto (as was the case with Kālidāsa's *anāghrātam puspaṁ*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadra ascribes the first to Rājaçekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

Bālar. i. 8, udanvacchinnā bhūḥ (see above);
 Bālar. iii. 17, sthitih punye 'ranye;
 Bālar. vii. 40, vahati bhuvanaçrenīm.

Anthology-Stanzas (10), "of Rājaçekhara," not yet traced. — There remain a few stanzas which the anthologies ascribe to Rājaçekhara, but which have not yet been traced by me to any of his known works. They are :

85. tam vande padmasadmānam.
 251. nūnām dugdhābdhi-. (See Indische Sprüche, 3806.)

3423. āhāre viratiḥ. (Sprüche, 1079.) = Val. 3485, as anonymous.
 3926. cañcallolāñcalāni.
 Val. 2563. indor lakṣma.
 Val. 3046. dātūr vāridharasya.
 174. trayo 'gnayas trayo vedāḥ.
 188. Bhāso Rāmila-Somilāu.
 189. aho prabhāvo vāgdevyāḥ.
 190. Sarasvatipavitrāñām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaçekhara to whom the last four are ascribed is, I opine, the younger Rājaçekhara, of later date than our dramatist (see p. 196).

5. Rājaçekhara and the Prākrit Literature.

The Literary Prākrits and the Real Vernaculars. — Rājaçekhara's writings would probably be of less importance to us if we were better informed about the history of Prākrit literature. But on this subject our knowledge is exceedingly limited. The word Prākrit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākrit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākrits, while the spoken vernaculars are called Apabhrāñcas or Deçibhāṣās.

The Prākrits are, of course, developed from Apabhrāñcas, and the first beginnings of Prākrit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmaṇas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākrit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākrit literature in general. Thus most of the authors who have written on Prākrit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākrit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākrit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

Early Prākrit Lyrics.—The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious çatakas, the stotras, and stutis. A good deal of this literature is written in Prākrit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

Hāla's "Seven Centuries."—Such verses were, in early times, collected into anthologies, often called çatakas or centuries. The most ancient extant anthology that we know is the Sattasai or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākrit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhrtya dynasty. Hāla was probably not himself the compiler of the Sattasai, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harsacarita*, Introduction, verse 13, praises the Sattasai. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākrit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākrit literature.

Jayavallabha's Vajjälagga.—Bhañdarkar, Report for 1883–84, p. 17, notices a second anthology, the *Vajjälagga*, composed by the Ćvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhañdarkar, be of the Vikrama era, and the same scholar has found verses from the *Gaudavaho* in the collection. The name *Vajjälagga* is derived from the systematic arrangement in *vrajyās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 gāthās. The total number of verses is 704; and, judging by the specimen given by Bhañdarkar, the *Vajjälagga* must be much like to the *Sattasai*. For the form of the title, cp. Bhañdarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the Māhārāṣṭrī.

I am not aware of the existence of other poetical anthologies in Prākrit.

Ānandavardhana's Visamabāṇalilā.—Ānandavardhana, who, according to the *Rājatarāṅgiṇī*, v. 34, obtained fame under the king Avantivarman of Kashmir (855–84), wrote a Prākrit poem, the *Visamabāṇalilā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāṇalilā* was also an anthology, probably written for the use of poets (*kavivyut-pattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in Apabhraṇça and may have composed his anthology also in Apabhraṇça. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the Apabhraṇça literature lies outside of our subject. Nor can I here dwell on works such as the *Rsabhapañcācikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

Gunādhya's Br̥hatkathā.—The lyrical Prākrit literature is, for the most part, written in Māhārāṣṭrī. But the first name which occurs in the poetical Prākrit literature, is connected with another dialect, the Pāicācī.

The poet Guṇāḍhya is said to have written his Br̥hatkathā in that language. Guṇāḍhya is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The Br̥hatkathā was not an original work of Guṇāḍhya, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetalapañcaviniṣati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Br̥hatkathāmañjari, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Dandin, it was written in the Pāiçācī language. This dialect is described by Hemacandra in his Prākrit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Br̥hatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāiçācī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākrit. And that branch of literature which is represented by the Br̥hatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhrāṅgas. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākrit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākrit kāvya can claim an antiquity equal to that of the Buddhacarita of Aćvaghoṣa.

Prākrit Kāvyas. **Rāvana-vaha.** — The oldest Prākrit kāvya is the Setubandha. This poem, whose Prākrit name is Rāvaṇavaha or Dahamuhavaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harsacarita, Introduction, verse 14, and Kṣemendra, in the Aucityavicāracarca, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Dandin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See Rājatarāñgiṇī, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

Bappai-rāā's Gauḍa-vaha.—Another Prākrit kāvya is the Gauḍavaha of Bappai-rāā, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauḍa king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāā therefore was a contemporary of Bhavabhūti. See Rājatarāñgiṇī, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākrit name.

Ānandavardhana, in his Dhvanyāloka, quotes verses from a third Prākrit kāvya, the Harivijaya of Sarvasena, which work is not otherwise known.

Rājaçekhara is not known to have written other works than dramas.

Prākrit Drama : Sattakas.—The Indian drama seems to have its root partly in Sanskrit, partly in Prākrit literature. The one play which is written in Prākrit exclusively is the Karpūramañjarī. But we are, I think, right in concluding from the definition of the word sattaka, given in the work itself, that the Karpūramañjarī was not the first composition of its kind. And the word sattaka occurs, in the form sāḍaka, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the sattaka. In most characteristics it agrees with the Nāṭikā, but was perhaps classed separately, not only because it was written entirely in Prākrit, but also because a distinct kind of dancing was used in it.

Karpūra-mañjarī the only Sattaka Extant.—At all events, Rājaçekhara's work is the only extant pure Prākrit drama; and his chief importance in the history of Prākrit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūra-mañjari is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramanyañjari we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12³, we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvāna. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12³, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramanyañjari, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatiparinayanāṭaka. (Pischel, l.c., p. 360.) The Karpūramanyañjari, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

6. Other Poets mentioned by Rājaçekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājaçekhara.—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvali, taken from the "Bhojaprabandha of Rājaçekhara." It is, accordingly, probable that they are extracts from the Prabandhakoça of the *younger* Rājaçekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramāñjari in the Kāvyamālā. In this place I can only take notice of the poets alluded to in Rājaçekhara's plays.

Hariuddha, Nandiuddha, Pottisa, and Hāla are mentioned as poets at Karp. i. 20^o. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oddisa, Pālitaa, Campaarāa, and Malla-sehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8³, as a poet contemporary with Rājaçekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaçekhara. In the Tanjore mss., Aparājita bears the surname Babbarāa. He is said to be the author of a Mṛgāñkalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhattāparājita occur as no. 1024 of the Subhāśitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Çaṅkaravarman or Kṛṣṇaçaṅkaraçarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16²; and in the second at Viddh. i. 6¹. He is called sabhya in the Bālarāmāyana, and goṣṭhīgarīṣṭha in the Viddhaçālabhañjikā; but he is not otherwise known. A Çaṅkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15² and Bālabh. i. 11¹. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

7. *Mentions of Rājaçekhara in the Literature.*

By Vasukalpa, Abhinanda, and Somadeva. — According to Aufrecht in the Catalogus catalogorum, p. 502, Rājaçekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmacarita, and was the son of Çatānanda. The other was called Gāudābhīnanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpiḍa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāudābhīnanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarikathāsāra and of the Yogavāsiṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvyamālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājaçekhara's name is further mentioned in Somadeva's Yaçastilaka-campū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āgvāsa that Rājaçekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the Daçarūpa and the Sarasvatī-kanthābharaṇa. — The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannātaka — see Jīvānanda's ed., ii. 14.

From the Sarasvatī-kanthābharaṇa (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

In Works of Kṣemendra. — Kṣemendra, also, in several of his works gives references from Rājaçekhara's plays. In the Āucityavicāracarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakramā candraḥ (v. 15); strīñām madhye (v. 16); Karnātidaçanāñkitah (v. 27). In the Kavikāntābharaṇa only one stanza by Rājaçekhara is quoted (nakhalalitahari-drāgranthigāure, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 85, Rājaçekhara is praised for his ability in the Čārdūlā-vikridita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

In the Kāvya-prakāṣa, Prākr̥ta-piṅgala, etc. — The Kāvya-prakāṣa also contains a number of citations from Rājaçekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaçekhara, and mentions of him, are found in the Prākr̥tapiṅgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Gañaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākrit grammar (see Pischel, l.c.); Mañkha's Črikanthacarita (xxv. 74); Abhinava-gupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhityadarpaṇa, and Mārkaṇḍeya's Prākrit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 8⁴, where, in speaking of the form gonasa, he quotes Viddh. i. 3 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāraka is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv. 489, as the tutor of king Jayapīda; and thus he came to the conclusion that Rājaçekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

8. Rājaçekhara's Prākrit.

Rājaçekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāṣāvicaksāṇa (Bālār. i. 10¹) or savvabhāṣācadura (Karp. i. 7¹). Bālār. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākrit, Apabhraṇa, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākrit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākrit. The Prākrits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deçī-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

Çāurasenī and Māhārāṣṭri. — These are the only Prākrit dialects which occur in the writings of Rājaçekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakatīkā.

[**Addition** by the General Editor.—In order that this volume may be of service to students of Prākrit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākrit, see Jacobi's article, "Prākrit Languages," in Johnson's Universal Cyclopædia.

The Cāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Cāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Cāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Cāurasenī-Māhārāṣṭrī Doublets used in this Play.—

Sanskrit.	Cāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Cāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	thida	thia
tathā	tadhā	tahā	sthāpita	thāvida	thāvia
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadham	kaham	kvathita	kadhida	kadhia
iha	idha	iha	ghaṭita	ghaḍida	ghaḍia
tatas	tado	tao	dayitā	daidā	daiā
etad	edam	eam	puñkhitā	puñkhida	puñkhia
eti	edi	ei	bhūṣitā	bhūṣidā	vi-hūsiā
jānāti	jānādi	jānāi	bhrta	bharida	bharia
dadātu	dedu	deu	ni-večita	ni-vesida	ni-vesia
bhavati, -tu	bhodi, -du	hoi, hou	ava-tirṇa	odinna	ava-inna
bhavisyati	bhavissadi	hohii	adbhuta	acc-abbhuda	abbhua
labhate	lahadi	lahai	prasṛti	pasadi	pasai
vartate	vattadi	vattai	prabṛhti	pahudi	pahui
-vartatām	pavatṭadu	paatṭau	prākṛta	pāuda	pāua
tiṣṭhati	cittādi	thāi	sarīskṛta	sakkada	sakkaa
harati	haradi	harai	manoratha	manoradha	manoraha
kathyatām	kadhiadu	kahijau	marakata	maragada	maragaa
kriyatām	kariadu	kijjau	mithuna	midhuna	mihuṇa
dṛṣyate	disadi	disai	ratna	radaṇa	raaṇa
bhan্যate	bhanjadi	bhanñai	rati	radi	rai
kṛta	kida	kaa	ṛiti	ṛidi	rii
gata	gada	gaa	latā	ladā	laā
jāta	jāda	jāa	vāṭa	vāda	vāa
jita	jida	jia	çata	sada	saa
hita	hida	hia	sarasvatī	sarassadī	sarassal
ā-nita	ā-nida	ā-nia	sarit	sura-saridā	sariā
			manmatha	mammadha	vammaha
			divasa	divasa	diahā

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

Rare and Provincial Words.—The most striking feature of Rājaçekhara's Prākrits is his abundant use of rare and provincial words. We give some instances from the Karpūramāñjari :

ubbimbira	caṅgima-	taraṭī	bhasala	bakkara
olaggāviā	cattī-	tasara	bhutthalla ¹	vacchoma
olla	campia	timisa	bhulla	vacchomī
kañkelli	calli	pakkhāujja	maraṭṭa	varilla
kañdāriūṇa	chailla	pādisiddhi	maraḍhī	vindurilla
kandoṭṭa	chollai	pālittī	mahalla	sāhuliā
koḍḍa	tapparakāṇna	potta	mahiḷā	sippī
khaḍakkiā	tikkida	bāullī	riñcholī	sihiṇa
khalakhanḍa	tenṭākarāla	buddaṇa	rosāṇia	hakkārai
galibaila	thakkura	bola	laṅgima-	etc.
caṅga	dhilla	bolei	laṭṭhaa	
caṅgattapa	niei	bhamaraṭenṭā	lumbī	

In Rājaçekhara's other works, also, many such words occur. Most of them are explained in the Prākrit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājaçekhara, notably the Bālar., have furnished to Böhtlingk his first authentication of many words. The starred kālā-kṣarika is supported by i. 18¹. The word dhāṭī (cp. ii. 46) is one of four synonyms for 'sudden attack' (prapāṭa, abhyavaskanda, dhāṭī, abhyā-sādana, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyaṇa (BR. v. 1524). — C. R. L.]

Marāthicisms.— Marāṭhi words are used on a large scale by Rājaçekhara, according to Nārāyaṇa Dikshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as kañdāriūṇa, cattī-, tasara, pakkhāujja, etc., are known only from

¹This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like *dhilla* represents a more advanced stage of phonetic development than the literary Prâkrits in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Râjaçekhara's relation to the spoken vernaculars, from want of sufficient materials.

The Poet sometimes confused his Two Dialects. — I must be content to touch upon the following question: Was Râjaçekhara able to distinguish correctly the two Prâkrit dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the Prâkrit passages in the critically edited Bâlabhârata are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the Karpûramañjarî. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatî*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raaña*, *sarassai*, *iha*, *majoraha*, *mihuṇa*, in the prose as well as in the verses. And at i. 20¹³, the form *raaña* in the Çaurasenî is also supported by Kṛṣṇasūnu, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idam* in verses (e.g. iv. 2^a). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Râjaçekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

Râjaçekhara's Usage tested by Mârkandeya's Prâkrit Grammar. — Mârkandeya, in his Prâkṛtasarvasva, gives a fuller description of the Çaurasenî than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Râjaçekhara. I quote Mârkandeya after the ms. Wilson 158^b in the Bodleyana (Aufrecht no. 412).¹ The chapter on the Çaurasenî begins fol. 51^a and contains nine prakaranas.

In the fourth prakarana we find a sûtra, *kṣanakṣîrasadṛksñāñ cchah na syât*, 'ech should not be substituted [for *kṣ*] in *kṣana*, *kṣira*, *sadṛksa*.' In accordance with this rule I have adopted the reading *sârikkha* in iv. 19^{30, 53, 59}.

According to a sûtra in the third prakarana, I should not be substituted for *y* in *yaṣṭi* (*yaṣṭyām laç ca na syât*). But at Karp. ii. 6²² and iv. 19⁶⁴,

¹ It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read *latthī*. Cp. Pischel on Hemacandra 1. 247, where several instances of *latthī* are quoted from the Çāurasenī. It is not without interest that all these quotations are taken from Rājaçekhara's writings.

Märk. vi. has the sūtra, *ata uttarasya ñer e syāt . . . idudbhȳām uttarasya ñer mmi vā syāt*, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramañjarī we find the following instances of -mmi in a-themes: *majjhāmmi* i. 8³, *kuharammi* iii. 20⁷.

Another sūtra in the same prakaraṇa runs thus: *do ñasah | do eva syāt . . . ād atāl kvacid | ato ñaser āt syāt kvacit*, 'for the ablative sing. only the affix *do* is substituted. . . . In words ending in -a sometimes ā is substituted.' Accordingly the forms ending in -hiṁto ought not to be used in the Çāurasenī. Still in the Karpūramañjarī, forms occur such as *pāmarāhiṁto* i. 20²⁹; *tumhāhiṁto* ii. 29¹²; *candāhiṁto* ii. 29¹³, *jalāhiṁto* iii. 3¹⁸, *tumhārisāhiṁto* iv. 2¹⁰.

In the nominative sing. masc. of the pronoun *etad*, Märkandeya forbids the use of the form *esa* in the Çāurasenī: *na esa etadaḥ | sunā etada esa na syāt*. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 4¹⁰ and ii. 27¹ and iv. 20¹¹, all mss. read *esa*, instead of the correct *eso*.

As for the verbal inflexion, the form *ghettūṇa* in the Çāurasenī, i. 12³, is of interest compared with the regular *genhia*, iv. 19^{18, 39, 57}.

Of less importance is the use of the *dhātvādeça mun = jñā* in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaçekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākrit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral l̄ for the Prākrits is as dubious as before. The South Indian mss. of the Karpūramañjarī always have cerebral l̄, the others generally l.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anusvāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaçekhara is more important for our knowledge of the Prākrit lexicography than of the phonology and inflexion.

Possible Inference as to Obsolescence of Said Dialects. — Finally, from the fact that Rājaçekhara, “ who knew all languages ” (i. 7¹), did not correctly distinguish the different Prākrits, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the Lalitavigharājanātaka (Kielhorn, Indian Antiquary, xx. 201 ff.; Göttinger Nachrichten, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra’s grammar is dedicated to king Jayasimha of Anhilvād (1094–1143), and is therefore older than the Lalitavigharājanātaka, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also Gazetteer of the Bombay Presidency, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra’s grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva’s work.

9. Rājaçekhara’s Literary Characteristics.

Pischel’s Estimate of the Poet. — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaçekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaçekhara nicht hoch. Im Bālarāmāyaṇa erweist er sich als starken Nachahmer¹ des Kālidāsa und Bhavabhūti, in der Viddhaçalabhañjikā und der Karpūrāmañjarī als Nachahmer des Dichters der unter Āriharṣa’s Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der Viddh. sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die künstliche Sītā und Sindūrikā mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet’s literary characteristics at length, pages 41–44. [The poet’s works ought, as I think, to be translated and inter-

¹ A systematic study of our poet’s writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The aṅkōka scene of our present play recalls that of the 3. act of Mālavikā. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation ; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çanikaravarman," at Bālar. i. 17 = Viddh. i. 7) is an example :

pātunī çrotrarasāyanānī, racayitunī vācaḥ satānī sammatā,
vyutpattim paramām avāptum, avadhiin labdhūn rasasrotasāḥ, |
bhoktunī svādu phalaṇī ca jivitataror, yady asti te kāutukāḥ,
tad bhrātāḥ çrnu Rājaçekharakavēḥ sūktih sudhāsyandiniḥ॥ — C. R. L.]

The Poet's Skill in Metres. — Rājaçekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in Çārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit ; in Prākrit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākrit portions of their plays ; while Rājaçekhara (as Apte observes, p. 44) has given us nearly forty Prākrit stanzas in the highly artificial Çārdūlavikrīḍita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206 ; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1–82.

Rime. — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākrit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākrit poetry has been at work. It is of interest to note that Rājaçekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11.—Rime, *Antya-anuprāsa*, is freely used, for example, in the Gita-govinda and Moha-mudgara. Cp. Sāhityadarpaṇa, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208. — C. R. L.]

Proverbial Expressions. — Another prominent literary characteristic of Rājaçekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18^{10, 13, 18}; ii. 1²; iii. 6^b; iv. 18^{8, 27}; 20³; and perhaps

ii. 26^a, 29¹¹, and iv. 20¹²(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22²: it reads, "Better a partridge to-day than a pea-hen to-morrow," varai takkālovaṇadā tittirī na una diahantaridā morī. A far older form of the saw is given by Vātsyāyana, in the Kāmasūtra, p. 19⁷, ed. Bombay, who, in a most interesting carpe-diem-argument, says, "Better a dove to-day than a peacock to-morrow," varam adya kapotah ḥvo mayūrāt. In Manwaring's Marāthī Proverbs, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18¹⁰ it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay.—C. R. L.]

Rājaçekhara Repeats Himself.—Cappeller has already drawn attention (p. vi f.) to the fact that Rājaçekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9	= Bālabh. i. 15.	Bālar. v. 39	= Viddh. i. 24.
Bālar. i. 10	= Bālabh. i. 5.	Bālar. v. 73	= Viddh. iii. 15.
Bālar. i. 14	= Bālabh. i. 3.	Bālar. vi. 11	= Bālar. vi. 16.
Bālar. i. 16	= Bālabh. i. 12.	Bālar. vii. 31, cp.	Bālar. x. 43.
Bālar. i. 17	= Viddh. i. 7.	Bālar. vii. 38	= Bālar. x. 44.
Bālar. i. 18	= Bālabh. i. 11.	Bālar. vii. 39	= Bālar. x. 46.
Bālar. i. 20	= Bālabh. i. 14.	Bālar. viii. 11, cp.	Viddh. iv. 20.
Bālar. ii. 17	= Viddh. i. 14.	Bālar. x. 40	= Viddh. iii. 11.
Bālar. iii. 23	= Viddh. ii. 5.	Bālar. x. 58, cp.	Bālabh. i. 19.
Bālar. iii. 25	= { Bālabh. i. 31. Viddh. iii. 27.	Bālabh. i. 9	= Viddh. i. 8.
Bālar. iii. 39	= Bālabh. i. 65.	Bālabh. i. 22	= Viddh. ii. 22.
Bālar. iii. 54	= Bālar. vii. 68.	Bālabh. i. 27	= Viddh. iii. 16.
Bālar. v. 5, cp.	Bālar. vii. 77.	Bālabh. ii. 3, cp.	Karp. ii. 32.
Bālar. v. 8	= Viddh. iii. 2.	Bālabh. ii. 7	= Bālabh. ii. 13.
Bālar. v. 25	= Viddh. iv. 6, cp.	Bālabh. ii. 15, cp.	Viddh. i. 17.
Karp. iv. 2.		Karp. iii. 26	= Viddh. iii. 12.

10. Rājaçekhara's Favorite Metres.

1. Çārdūlavikridita; 2. Vasantatilaka; 3. Čloka; 4. Sragdharā.—In the Suvṛttatilaka, iii. 35, Kṣemendra praises Rājaçekhara for his ability in the Çārdūlavikridita; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the Bālāramāyaṇa, 41 from the Bālabhārata, 36 from the Viddhaçālabhañjikā, and 24 from

the Karpūramañjari. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Čloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5. *Āryā*; then *Triṣṭubh*; etc., etc.—Of other metres, the following occur more or less frequently :

Āryā	Pr̥thvī	Vaṇçastha
Upagīti	Praharṣiṇī	Vasantamālikā
Gīti	Mandākrāntā	Čālinī
Triṣṭubh	Mālinī	Čikharīṇī
Drutavilambita	Rathoddhatā	Svāgatā
Puṣpitāgrā	Rucirā	Hariṇī

To these must be added some very free Prākrit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

11. Metres of the Karpūra-mañjari.

The Metres in the Order of Their Frequency.—In the Karpūra-mañjari, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under “Triṣṭubh” are included Indravajrā, Upendravajrā, and Upajāti.

Āryā ¹	32	Svāgatā	4
Čārdūlavikrīḍita	24	Gīti	2
Vasantatilaka	23	Puṣpitāgrā	2
Triṣṭubh	12	Upagīti	1
Sragdharā	11	Vaṇçastha	1
Rathoddhatā	9	Čālinī	1
Pr̥thvī	7	Čikharīṇī	1
Mālinī	7	iii. 29, 30 (above, p. 207)	2
Mandākrāntā	5	Sum	144

¹ Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot : e.g. i. 3, 8, 9; ii. 37, 48, 49.

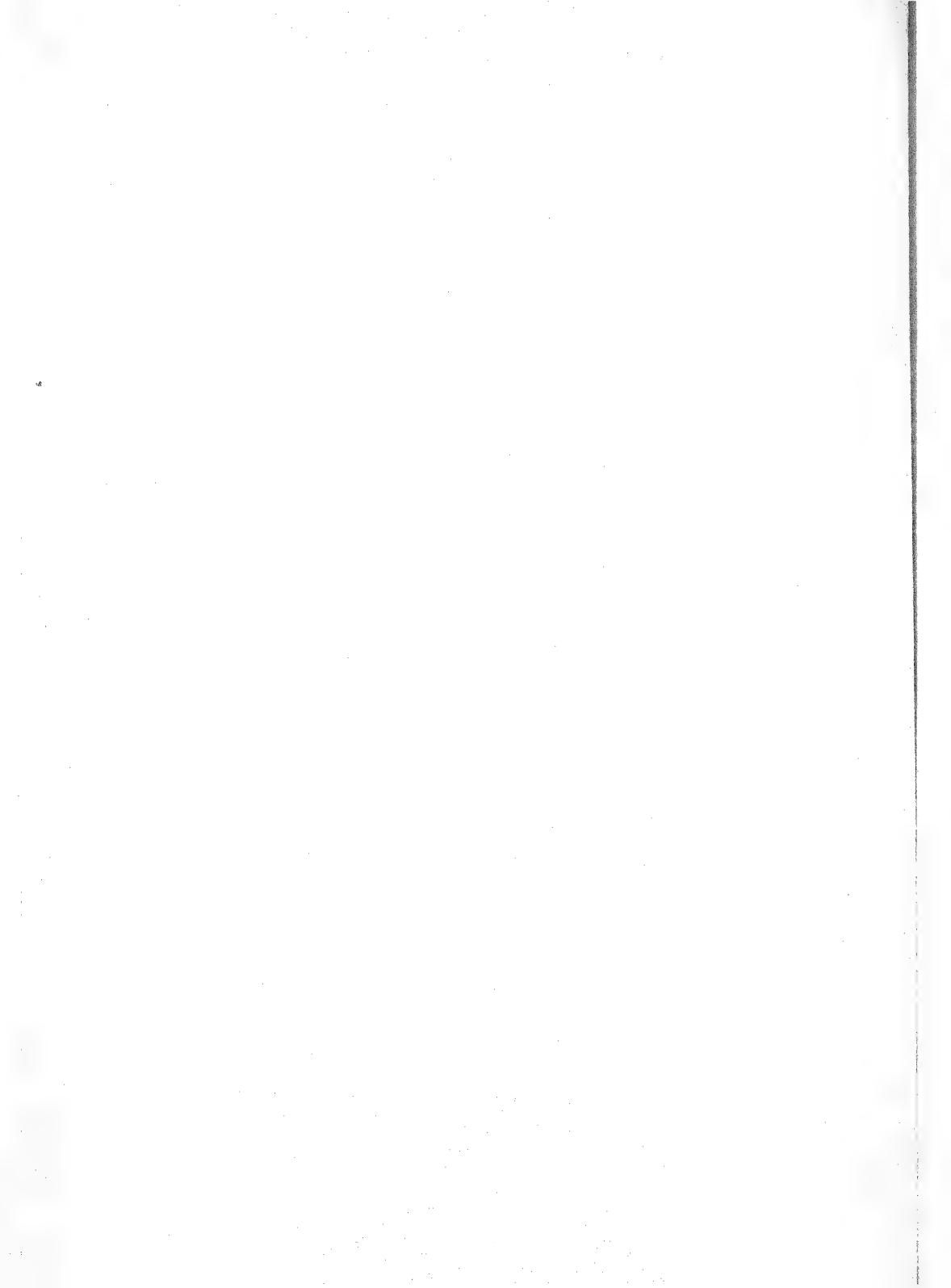
[**Scene-groups.**— There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are: in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six triṣṭubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”]

It is worth noting that a Cārdūlavikṛīdita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description: for example, i. 16–18, the spring; i. 35, the evening; iii. 25, moonrise; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9.—L.]

The Metres in the Order of Their Occurrence.— The following table (p. 209) gives the metres of the Karpūra-mañjari in the order of their occurrence in the text. See also p. 289, note to iv. 19⁶⁴.

Metres of the Karpūra-mañjari.

ACT I.	ACT II.	ACT III.	ACT IV.
i. 1 Cārdūlavikridita	ii. 1 Cārdūlavikridita	iii. 1 Cārdūlavikridita	iv. 1 Āryā
i. 2 Puspitāgrā	ii. 2 Mandākrāntā	iii. 2 Mālinī	iv. 2 Puspitāgrā
i. 3 Āryā	ii. 3 Cārdūlavikridita	iii. 3 Cārdūlavikridita	iv. 3 Prthvi
i. 4 Sragdharā	ii. 4 Vasantatilaka	iii. 4 Vaṇīcaṣṭha	iv. 4 Cārdūlavikridita
i. 5 Āryā	ii. 5 "	iii. 5 Indravajrā	iv. 5 Vasantatilaka
i. 6 Giti	ii. 6 "	iii. 6 "	iv. 6 Prthvi
i. 7 Āryā	ii. 7 Rathoddhatā	iii. 7 Mālinī	iv. 7 Sragdharā
i. 8 "	ii. 8 Cārdūlavikridita	iii. 8 Āryā	iv. 8 Vasantatilaka
i. 9 "	ii. 9 Mālinī	iii. 9 Vasantatilaka	iv. 9 Cārdūlavikridita
i. 10	ii. 10 Sragdharā	iii. 10 "	iv. 10 Indravajrā
i. 11 Rathoddhatā	ii. 11 Cīkharinī	iii. 11 "	iv. 11 Upajāti
i. 12 Svāgatā	ii. 12 Āryā	iii. 12 "	iv. 12 "
i. 13 Cārdūlavikridita	ii. 13 "	iii. 13 "	iv. 13 "
i. 14 Vasantatilaka	ii. 14 "	iii. 14 "	iv. 14 Upendravajrā
i. 15 Sragdharā	ii. 15 "	iii. 15 "	iv. 15 Upajāti
i. 16 Cārdūlavikridita	ii. 16 "	iii. 16 "	iv. 16 Svāgatā
i. 17 "	ii. 17 "	iii. 17 "	iv. 17 "
i. 18 "	ii. 18 "	iii. 18 Mālinī	iv. 18 "
i. 19 Vasantatilaka	ii. 19 "	iii. 19 Sragdharā	iv. 19 Āryā
i. 20 Cārdūlavikridita	ii. 20 "	iii. 20 Prthvi	iv. 20 Mālinī
i. 21 Vasantatilaka	ii. 21 "	iii. 21 Rathoddhatā	iv. 21 Vasantatilaka
i. 22 Indravajrā	ii. 22 "	iii. 22 Vasantatilaka	iv. 22 Cārdūlavikridita
i. 23 Cālinī	ii. 23 Mandākrāntā	iii. 23 Rathoddhatā	iv. 23 "
i. 24 Vasantatilaka	ii. 24 Mālinī	iii. 24 "	iv. 24 Giti
i. 25 "	ii. 25 Upajāti	iii. 25 Cārdūlavikridita	
i. 26 Cārdūlavikridita	ii. 26 Vasantatilaka	iii. 26 Prthvi	
i. 27 Vasantatilaka	ii. 27 Cārdūlavikridita	iii. 27 Cārdūlavikridita	
i. 28 Upajāti	ii. 28 Sragdharā	iii. 28 Sragdharā	
i. 29 Cārdūlavikridita	ii. 29 Cārdūlavikridita	iii. 29 [See p. 207]	
i. 30 Mandākrāntā	ii. 30 Mandākrāntā	iii. 30 "	
i. 31 Upajāti	ii. 31 Sragdharā	iii. 31 Rathoddhatā	
i. 32 Cārdūlavikridita	ii. 32 Prthvi	iii. 32 "	
i. 33 Mandākrāntā	ii. 33 Āryā	iii. 33 "	
i. 34 Prthvi	ii. 34 "	iii. 34 "	
i. 35 Cārdūlavikridita	ii. 35 "		SUMMATION OF STANZAS.
i. 36 Sragdharā	ii. 36 "		Act i. has 36
	ii. 37 "		" ii. " 50
	ii. 38 "		" iii. " 34
	ii. 39 "		" iv. " 24
	ii. 40 "		Sum 144
	ii. 41 Sragdharā		
	ii. 42 Āryā		
	ii. 43 "		
	ii. 44 Mālinī		
	ii. 45 Upagiti		
	ii. 46 Cārdūlavikridita		
	ii. 47 Prthvi		
	ii. 48 Āryā		
	ii. 49 "		
	ii. 50 Sragdharā		



PART IV

TRANSLATION

OF THE

KARPŪRA-MAÑJARĪ

WITH

AN INTRODUCTION AND NOTES

BY

C. R. LANMAN

Mulier est hominis confusio ;
Madame, the sentence of this Latin is —
Womman is mannes joye and al his blis.

— CHAUCER, "The Nonne Preestes Tale," 344.

1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play¹ is at the court of King Chandapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25⁵, 34⁶). Chandapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12⁸. And the fact that the king of Kuntala and Chandapāla are represented as marrying aunt and niece (i. 34⁸) would lead us to imagine Chandapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions² of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.³ It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore⁴—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode⁵ names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.⁶ And Kuntala seems also to have been so included.⁷ This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāta designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's Λαρική. See Epigraphia Indica, i. 274, iv.

¹ The place where the play was first represented or brought out, may have been the court of Nirbhara : see i. 9 and p. 217.

² The allusions to Bengal and Assam etc. (i. 14²) are not such as to yield data for geographical inferences.

³ See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

⁴ Including the once important Banavasi,

Ptolemy's Βαρονασεῖ; cp. Ind. Ant. xiii. 367.

⁵ Colebrooke's Essays, ii. [272], [273].

⁶ See Borooah, § 146-8; Bālar. x. 74.

⁷ According to passages in Bālar., which Borooah (note 3) does not specify. According to Daçakumāracharita, viii., p. 59, ed. Petersen, the Lords of Vanavāsin and of Kuntala seem to have been vassals of Vidarbha.

246 ; and Borooh's Essay, § 154. The statement of iv. 18²⁸, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chandapāla's realm was not Lāṭa.¹ Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5²) as if distant. I imagine Chandapāla's realm as south or southeast of Kuntala.

2. Hindu Seasons, Months, and Asterisms.

In the Prākrit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitra Vāiçākha	March–April April–May	14, Chitrā ; 15, Svāti 16, Viçākhā ; 17, Anurādhā
Grīshma Summer	{ Jyāishṭha Āshāḍha	May–June June–July	18, Jyeshṭhā ; 19, Mūla 20, P.-Āshāḍha ; 21, U.-Āshāḍha
Varsha Rains	{ Ćrāvāṇa Bhādrapada	July–August Aug.–Sept.	23, Ćravāṇa ; 24, Ćravishṭhā 25, Ćata-bhishaj ; 26, P.-Bh. ; 27, U.-Bh.
Çarad Autumn	{ Āçvina Kārtikā	Sept.–Oct. Oct.–Nov.	28, Revati ; 1, Aćvini ; 2, Bharani 3, Kṛtikā ; 4, Rohini
Hemanta Winter	{ Mārga-çirsha Pāusha	Nov.–Dec. Dec.–Jan.	5, Mṛga-çirsha ; 6, Ārdra 7, Punar-vasu ; 8, Pushya
Cīcira Cool season	{ Māgha Phālguna	Jan.–Feb. Feb.–Mar.	9, Āçleshā ; 10, Maghā 11, P.-Phalguni ; 12, U.-Ph. ; 13, Hasta

Whitney's Sūryasiddhānta, Journal of American Oriental Society, vi. 414 and 468, may be consulted; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, Epigraphia Indica, ii. 262, and Manwaring's Marāthī Proverbs, no. 1279. Older month-names: Whitney, Journal, vi. 414; or Sewell and Dikshita, Indian Calendar, p. 24. Very instructive is Part X (c) of Manwaring.

I abbreviate Pūrvā, 'former,' by P.; Uttara, 'latter,' by U.; Phalguni by Ph.; and Bhādrapadā by Bh. The 22d asterism is Abhijit: see note to i. 20²¹, and Whitney's Zodiact, p. 409.

¹ It is true that at iv. 18¹⁸ the text says, as this is in palpable conflict with iv. 18^{27, 28}, "Here (? ettha) in the Lāṭa country." But it may be ettha = 'there.'

3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāistha.—The second datum, that of the Swing festival of Gāurī (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra.—The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.¹ The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vāiçākha, and the light half of Jyāistha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,² rather than as from full to full.³—There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāiçākha?

Act I.—The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17^d, 18^d; the frost is gone, i. 14^a; the Malabar winds, from the southwest, have set in, i. 15^d, 16^a,⁴ 20^c; the spring has begun, i. 12^b, 14^d, 18¹⁴, with all its beauties, i. 16³.—The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,⁴ that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,⁵ King and Heroine have seen each other, ii. 42^{16, 17}, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

¹ There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühlér, *Epigraphia Indica*, ii. 262. So here in New England, we speak of one of our characteristic blustering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

² The amā-anta system. In this, the bright fortnight (*gukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight (*kṛṣṇa*), or that of the waning moon. See Ep. Ind., i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

³ The pūrṇimā-anta system, diminuendo-crescendo, thus: ><.

⁴ So too from ii. 8, 9. Perhaps also from ii. 12. Certainly not from i. 34²⁶. It is odd that the King waits five days to propound his question, ii. 11³; but the playwright needed it as introduction to his tiring scene.

⁵ In the Swing scene, although the King sees the Heroine, she does not see him.

Act II.—The time is still Madhu, ii. 6²¹, or Chāitra, and the spring “is very gently coming on,” ii. 1⁵. The nights are still chilly, ii. 41⁵. We read at ii. 29⁶, “Today is the fourth day of the Swing festival.” The allusions to the worship of Gāurī that accompanied the festival (see ii. 6^{23, 25}, ii. 29⁶) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6²³, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra.—The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41³. The açoka scene is somewhat later in the same evening, for the Heroine has in the meantime been “exquisitely decorated,” ii. 43⁷.

Act III.—The action is on the evening of the night of a full moon, iii. 25^a, 32^b, which must be that of either Chāitra or Vāigākha. The allusions to punkahs and shower-baths, iii. 20, and to the “intense heat” (*ghana-ghamma*, iii. 20⁸), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāigākha. This date allows ample time for the Queen’s jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41⁹) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*)—cp. the next paragraph.

Act IV.—The spring (*mahu-samāa*) has now gone, iv. 7^a; the summer (*gimha*, iv. 1) is come, iv. 4^c, 5^d, 6^d. The time of the action is explicitly defined, iv. 9¹⁸, as the “Banyan festival.” This falls on the day of the full moon of Jyāistha, iv. 9¹⁸ note. In substantial accordance herewith is the allusion, iv. 3^a, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18¹¹, that the image of Gāurī was set up “on the fourteenth day just past,” that is, the fourteenth of the light half of Jyāistha.—The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18⁷.

SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I.: beginning of spring, first of Chāitra, bright half.	[Say March 15].
Interval of five days.	
Act II.: fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
Interval of about ten days + just one lunation.	
Act III.: full moon of Vāigākha	[Say May 1].
Interval of one lunation.	
Act IV.: Banyan festival, full moon of Jyāistha	[Say June 1].

4. Synoptic Analysis of the Play.

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes : that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34¹); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chandapāla.

PROLOGUE, I. 1 to I. 12⁵.

During the prologue, the stage represents the play-house (or *nātya-gālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

- Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2.
[Then exit.]
- Scene 2. Enters the Stage-manager (*sthāpaka*) and praises Cīva, i. 3-4, and describes the preparations for the play, i. 4².
- Scene 3. Enters the Assistant (*pācipārcvika*) of the Stage-manager, i. 4¹⁴. They discuss the play, the author, why he writes in Prākrit, at whose instance the piece is given, and the gist of the plot, i. 4¹⁴-12³.
Exeunt.

ACT I.

- Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12⁶. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16³-18.

- Scene 2 (comic intermezzo): place and actors as before. Jester and Vichakshāna quarrel, i. 18¹. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19-20; then threats, i. 20¹⁵. General laughter, i. 20³⁵.
Exit Jester, i. 20⁴¹.

Scene 3 (the tipsy Magician): place and actors as before. Re-enters Jester, i. 21¹, announcing the Magician, who follows, i. 21⁸, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25¹. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25¹⁰. Thereupon—

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25¹¹. Rapturous stanzas from the King, i. 26-27. She gives the King a coquettish glance, i. 28⁹. He is deeply enamored, i. 29-34. She tells her story, i. 34⁸⁻²¹. The Queen asks that the Heroine may remain a fortnight, i. 34²⁶, and conducts her to the gynæceum, i. 34³⁸.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

Act II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0¹. Enamored stanzas, ii. 1-6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshānā, ii. 6³. They discuss briefly the King's condition, ii. 6⁴⁻¹⁰, unheard by him.

They address the King, ii. 6¹². It transpires that Vichakshānā bears a love-letter, ii. 6²⁰, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshānā, from her sister, and from the Jester, ii. 9-11.

The King asks, ii. 11², what happened to the Heroine after the Queen conducted her (at i. 34³⁸) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshānā and King): place and actors as before. Introductory questions and answers, ii. 11²⁻⁶. In eleven half-stanzas, ii. 12-22, Vichakshānā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshānā, ii. 29⁸.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29⁶⁻⁷. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29¹⁴.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30-32.

Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40².

Scene 5 (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40²-41. Evening approaches, ii. 41³; but night's coolness avails not to temper the King's amorous fever, ii. 41⁵.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41⁶, and makes as if leaving the stage to get something to cool him off, ii. 41⁷. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffick"): a part, near by, of the gardens. Reenters Vichakshana with refrigerants, ii. 42⁸. She and the Jester, ii. 43², arrange it so that the King shall witness the coming açoka scene.

The King is imagined to secrete himself behind a shrub, ii. 43³.

Scene 7 (the açoka scene): the garden. Enters the Heroine, ii. 43⁷. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree; whereupon all three burst into gorgeous bloom, ii. 43¹⁴-47.

King and Jester discuss the matter, ii. 47¹-49².

Behind the scene a Bard describes the evening, ii. 50. Exeunt all.

See also p. 289, n. 2.

ACT III.

From iii. 34⁹ we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20¹²) and the lamp-incident occurs (iii. 22⁴) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 19³⁷⁻³⁹ and 52-57.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2²-3. To divert him, the Jester tells an elaborate counter-vision, iii. 3⁴-7. The two engage in a lengthy and vapid discussion of love, iii. 8¹-19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 19². The Jester indulges himself in much badinage with the King, iii. 20¹. Both "make as if entering," by a "back-

door," the meeting-room, iii. 20¹², that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, iii. 20¹³. The King takes the Heroine's hand, iii. 20²⁵. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22¹⁴.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22⁹, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kurañgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34¹. The Queen has heard of her consort's tricks and is coming, iii. 34⁷. The Heroine escapes, by the secret passage, to her prison, iii. 34⁹. *Exeunt omnes.*

ACT IV.

From iv. 9^{6–7}, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmuñḍā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18³⁸. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2⁴. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9^{6–12}.

Scene 2 ("stage-traffick"): place and actors the same. Enters Sārañgikā, iv. 9¹⁵, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9¹⁸. Exit Sārañgikā, iv. 9²⁰.

Scene 3 (the Banyan festival): from the palace roof, iv. 9²¹, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29⁷.

Scene 4 ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18³. Reenters Sārañgikā, iv. 18¹, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18⁷, a princess of Lāṭa, named Ghanasāra-mañjari," iv. 18¹⁸⁻¹⁹. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18²². The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18³⁰⁻³². Exit Sārañgikā.

After exchanging suspicions (iv. 18³⁴⁻³⁶) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of Chāmundā, in the palace garden, near the Banyan. With two episodes:

Episode 1^a, the prison room ; 1^b, the Queen's apartment.

Episode 2^a, the prison room ; 2^b, the Queen's apartment.

Enters the Magician, iv. 18⁷, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18³⁸.

Enters the Heroine, iv. 19⁸, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19¹⁰, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19¹⁴⁻¹⁵. Accordingly,

Episode 1^a. The Queen, iv. 19²⁰, on pretext of returning to her apartments to get some things for the wedding (iv. 19¹⁸), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19²¹, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19²², and, after a few words with her, "starts" to return to the sanctuary,

iv. 19³⁷. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19⁴¹).

Episode 1^b. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19³⁸⁻³⁹. Arriving at the sanctuary, she is again dumfounded, iv. 19⁴², at seeing the Heroine as before.

Episodes 2^a and 2^b are simply repetitions of the same manœuvres, iv. 19⁴³⁻⁵⁵ and iv. 19⁵⁶⁻⁶⁰.

Enters the King, with his Jester and Kurañgikā, iv. 19⁶¹. Effusive admiration on the part of the King, iv. 19⁶⁴⁻²⁰. The Jester shuts him up, iv. 20⁴. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mafijari," iv. 20⁶. It now transpires, iv. 20¹³, that the latter is no other than Karpūra-mafijari. The ceremony is performed, iv. 21², and the King "takes his seat as an Emperor," iv. 21⁴.

Behind the stage, a Bard congratulates him, iv. 21⁶; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

5. Dramatis Personæ.

Chānda-pāla, the King.

Kapiñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshanā and Sārañgikā, her attendants.

Bhāiravānanda, a master magician.

Kāñchana-chānda and Ratna-chānda, two bards.

Porteress, an unnamed woman, who serves as door-keeper.

A tame parrot.

Karpūra-mañjari, the Heroine.

Kurañgikā, her confidante.

NOTE.—The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Caçi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS.—For abbreviated titles of books and papers cited, see pages 175-177.

KARPŪRAMAÑJARĪ.

ACT I.

PROLOGUE.

INVOCATION.

ALL hail to Sarasvatī!¹ joy to the poets, Vyāsa² and the rest ! may the most excellent words of others too³ turn out highly acceptable to the critics ! may the Vāidarbī style of writing⁴ flash like a revelation upon us,— so too the Māgadhbī and also the Pāñchālikā ! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams !⁵ 1

Moreover :

Ever cherish ye deep reverence for⁶ the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.⁷ 2

[*End of the invocation.⁸*]

STAGE-MANAGER. May the union of Civa and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. 3

And again:

Victorious is Rudra,⁹ who often, as he bows low¹⁰ to assuage [his Pār-

¹ The Goddess of Speech.

² Reputed author of the Mahā-bhārata.

³ That is, of this dramatic company, no less than those of the more famous poets.

⁴ The styles (*riti*) are enumerated at Sāhi-tya-darpaṇa, no. 625 f. See Kāvyādarça, i. 40 f.

⁵ On which they are said to feed.

⁶ ‘Bow down (far, i.e.) low before.’

⁷ ‘Loves, not possessing noticed embrac- flurries, nor produced kissing-noise, nor per- formed breast-beatings.’

⁸ Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow’s Essay, p. 196; and Lévi, pp. 379, 135. The “Director’s” first subordinate seems to have been the “Stage-manager”; and subordinate in turn to the latter was his “Assistant.” See p. 217.

⁹ Tantamount to Civa.

¹⁰ ‘In his bowings.’

vati's] jealous anger, lays — a bit quickly¹ — at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams,² together with a silvery conch made of the moon's slender crescent and filled to the brim³ with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[*Walks about the stage and looks toward the tiring-room.*]

But our players seem [already] to be busy about their acting : for one actress is getting together such costumes as suit the rôles ; another is twining garlands of flowers ; [4] a third is putting the masks in order ; some one seems to be rubbing colors on a palette ; here they are tuning⁴ a flute ; there a lute is being strung ; [8] and here they are making ready three drums ; here the noise of timbrels is heard ; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[*Looks toward the tiring-room and beckons.*] [13]

[*Enters the Assistant of the Stage-manager.*]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not ?

ASSISTANT. To be sure. We are going to enact a Sattaka.

STAGE-MANAGER. But who is the author of it ?

ASSISTANT. Your worship, let this be answered : who is called "Moon-crowned" ?⁵ and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu ? 5

STAGE-MANAGER. [*Reflecting.*] Aha ! that, I think, is an answer in the form of a question : [*aloud*] Rāja --- çekhara !

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [*Recollecting.*] It has been said by the connoisseurs :

"Sattaka" is the name of a play which much resembles a Nātikā, excepting only that Praveçakas, Vishkambhakas, and Añkas do not occur. 6

[*Reflecting.*] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākrit ?

¹ For fear lest her anger increase.

² Of moon-light pearls.'

³ See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2^a.

⁴ See OB. under sthāna 1 (w).

⁵ Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihanda) [Sanskrit, gikhanda, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākrit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages¹ has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications²: a poem is a peculiar way of expression,³ be the language whichsoever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāṅkalekhā, by Aparājita,⁴ namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,⁵ [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājaçekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,⁶ the wife of the chief poet Rājaçekhara, the lady whose husband wrote the play, Avantisundari, — *she* desires us to enact it.⁷ 11

Moreover :

In this excellent Sattaka, which is a river of poetic flavors, [King] Chandrapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[*The two walk about the stage and exeunt.*] [4]

[*End of the Prologue.*]

¹ This seems to refer to Rājaçekhara. — The following jadhā is like the Greek “recitative δρᾶ.”

² Such namely as obtain between Prākrit words and the corresponding Sanskrit ones.

³ That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

⁴ See p. 197.

⁵ See p. 178.

⁶ See p. 180, and C. M. Duff's Chronology of India, p. 277, and Journal of the Royal Asiatic Society, 1899, p. 546.

⁷ Lit., ‘it, the work of her husband.’

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.¹ For,

Inasmuch as the maidens no longer put much wax on their lips,² and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron³ for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold.

13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.⁴ Little by little [again] they set their hearts on extract of sandal.⁵ At this season, behold, couples sleep on the verandas of their dwellings,⁶ the blankets heaped [unused] at the foot [of their couches].

14

FIRST BARD. [Behind the stage.] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,⁷ thou whose lustre (*rādhā*) transcends the loveliness of Rādhā,⁸ who hast conquered Assam by thy prowess, who

¹ See p. 214-215.

² As they would in the cold weather to prevent chapping.

³ In the Indian *materia medica* (see Dhanvantariya Nighantu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

⁴ With rind of betel (cp. p. 181). Konow cites Viddh., p. 75² (*chollida* = *gharsita*), and H. 4.395 (*choll* = *talks*): ‘Fair maidens (do, i.e. putzen, *un-mṛjanti*) cleanse their teeth.’

This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips.—Vāsudeva renders *chollanti* by *sphuranti*: ‘the teeth-jewels flash,’ i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Rtu-saṁhāra, iv. 6.

⁵ Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

⁶ *Ghara* seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the *antar-grha*, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the *sāliās*: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the *antar-grha*; and might, in either case, be called *majjhima* as being ‘between’ the *antargrha* and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (*bhavanam dvi-vāsagṛham*), an inner (*ābhyanṭaram*) and an outer (*bāhyam*); the comment refers also to the *vāstuvidyā*.

⁷ The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

⁸ Literally, ‘O thou, having the loveliness of Rādhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-kelī,¹ who mayst well make light of² the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.³
 Wanton they ruffle the down on the cheeks⁴ of the Pāndian women,
 Breaking the jealous pride⁵ of the tender maidens of Kāñchi,
 Filling the matrons of Chola with passion for love's embraces,
 Waving the tresses [fair] of the beauties that dwell in Karnāta,
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marātha girl's cheek when rubbed with saffron-paste.⁶ The jasmines, with blossoms as fair as slightly churned milk, are bursting and bursting.⁷ The dhak-tree,⁸ blackish at the root,⁹ and with bees clinging to its tips, looks as if bees were clinging to it from head to foot¹⁰ and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chānda and Ratna-chānda.¹¹ [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (rādhā or) lustre' — again a pun.

¹A name for Bengal (Hemachandra, 957) — again a pun.

²Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

³Cp. Madanikā's song *kusumāuha-pia-dūao*, near the beginning of act i. of Ratnāvalī (translated, Wilson, ii. 270). Also, Kādambari, p. 437^b. Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc.

⁴Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

⁵So that they yield to the seductions of love. The same idea at ii. 50^b and iii. 30^a.

⁶Of saffron it is also said that it will make the face as fair as the full moon's disk — Yogaratnākara, under *ksudrarogacikitsā*, p. 382²² of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

⁷The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19^c.

⁸The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [Coccidæ] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

⁹So that this too (see preceding note) looks as if bees were swarming upon it.

¹⁰Literally, 'appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.' — Perhaps *bhasala* (here rendered 'bee') refers (inaccurately?) to the coccus insects.

¹¹He is called by the equivalent name Māṇikya-chānda at iii. 26².

open palm,¹ contemplate this festal season of spring :²—[of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;³ that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;⁴ [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,⁵ slowly swaying the sandal-tree thickets in the hermitage of Agastya,⁶ blended with odors of camphor, making to tremble the clumps of açoka,⁷ setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparnī,⁸ [hither at last] are blowing the breezes of Chāitra.⁹ 17

And again:

“ Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!¹⁰ [for] tender youth, that plumps your swelling breasts, by days is measured,¹¹ five [perchance], or ten ! ”—such is, as it were, the Five-arrowed God’s¹² all-galling command, disguised

¹ Cp. note to i. 32.

² I take mahūsava (madhu-utsava) as an instance of rūpaka (Dandin’s Poetics, ii. 66) and interpret it, not as ‘spring-festival,’ but rather as ‘the spring which is like to a festival,’ and so, ‘the festal season of spring.’ Similarly, ‘creeper dance-girls,’ i.e. ‘creepers that are like dance-girls.’

³ Literally, [spring,] ‘possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koils].’

⁴ I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] ‘possessing abundantly-produced Cupid’s-bow-rods and possessing unbroken arrow-impetuousity.’—The exceedingly long word is notable for its excessive alliterative use of nd’s.

⁵ Ceylon.

⁶ Located on a crest of the Malabar range

by the Rāmāyana, ed. Bombay, iv. 41. 15; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kufijara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, Indische Alterthumskunde, i. 153 f.

⁷ Kañkelli, a name for the açoka-tree—see my notes to 1. 20²⁷.

⁸ A river rising near the southern end of the Western Ghauts and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghauts so far south.

⁹ The first month of spring, March–April, p. 214.

¹⁰ Literally, ‘a glance, followed by unsteady movements (of the eyes).’

¹¹ Literally, ‘youth [is] for days.’

¹² Cupid’s.—For 20 names of Cupid and for names of his belongings, see Hema-chandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.¹ 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshanā]. [Bursts out laughing.] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [Rather nettled.] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshanā, Small-Fraction-er!² am I such a fool as to be laughed at even by you? [6] And besides,— O you polluter of other men's sons, you light-o'-love,³ you terror of the gambling-hells, hand and glove with ruined folk!⁴— what have *you* got to say against my inheriting my learning?⁵ please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking.— “Bangle on your wrist, no need of a mirror.”⁶ [10]

VICHAKSHANĀ. [Reflecting.] Right you are!— Nor of asking⁷ the bystanders if a horse is speeding, when you see him on the dead run.— Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?⁸ You don't know anything.— So I'll give my recitation

¹ I find a very similar thought in Kāvya-prakāṣa, x. 105, p. 705, ed. Bombay (given also by Böhtlingk, Sprüche, 2021, kṣīṇah, etc.).

² I coin this word to reproduce the jingling and riming billingsgate of the original — nillakkhaṇe viakkhaṇe, ‘insignificant Vichakshanā’; and neglect the -ā.

³ An unclear word; perhaps ‘having the character of a bee’ (in its flight), i.e. ‘unsteady, capricious.’

⁴ ‘O thou, united with ruined folk,’ root trut.

⁵ ‘Was the inheriting of my learning a discredit?’

⁶ The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

⁷ That is, ‘and no need of asking’ etc.— Apparently a second proverb of the same purport as the foregoing.

⁸ ‘Caged sāriā.’ The same as the maāṇasāriā, Skt. madana-sārikā. From maāṇa or mayanā Platts derives mainā, the name of the mina bird: see his Hindūstānī Dic'y, under mainā, p. 1108a. The mina is the talking starling or religious grackle of India, the Eulabes religiosa: see Century Dic'y, under Eulabes, and picture.

As Dr. Konow tells me, the sārikā is mentioned with the parrot (suke sālikā) as early as Aśoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, Les édits des piliers, p. 44, 65, or Bühler, ZDMG. xlii. 64, 69, or Bühler, Epigraphia Indica, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mṛcchakaṭikā, ed. Stenzler, p. 71¹⁸, the latter as chattering (kurukurāḍi) like a saucy house-maid. Cp. the whole scene with the caged sāriā, Ratnāvalī, beginning of act ii.; and parrot

before my old man¹ and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.² [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,³—my favorites are they ; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.³ [19]

VICHAKSHĀNA. [*Derisively.*] Your words are as paltry as you yourself are.⁴

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshāna, you're rather puffed up⁵ with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital⁶ in the assemblies ; that is pure gold which proves clear⁷ on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHĀNA. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories.—Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (*nāgarika*) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 48¹¹, 49¹⁸; Bāna's Kādambarī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Qāśtras, which they incessantly overheard : Kādambarī, p. 81¹, 38 ; cp. Harshacharita, p. 244⁷, 221 end ; also, above, p. 204, Pischel. Secrets must not be told in their presence : comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320–340 ; R. C. Temple has a valuable paper about the bird, Panjabī Shārak, Indian Antiquary, xi. 291–3 : cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Ridding's Kādambarī, p. 225, under *maina*. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāučika, x. 2, etc. (very pretty symbolism).

¹ The Sāhitya-darpana, no. 431, allows *vaassa*, ‘comrade,’ as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with *pia-*, it seems to me to connote no less familiarity than our colloquial “Old Man.”—The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Cakuntalā’s ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

² I mustn’t cast my pearls before swine, nor seek the applause of “the unskilful.” Only “the judicious” must pass upon my verses.—Proverbial expressions again.

³ In whiteness. Cp. i. 16^b and Kādambarī, p. 100, 261.—The Jester’s verses smack of the kitchen.

⁴ ‘Your words match your own paltriness,’ taking *kantārattāṇa* as = *kārpanya*.

⁵ For *uttāṇā*, Konow cites Pāiyalacchi, st. 75.

⁶ ‘That is poetry which is recited’ etc.

⁷ Sub voce *nivvad* : cp. H. 4. 62.

The winds that had almost died on¹ the flanks of the mountains of Laṅkā, that had grown weak from filling wide-expanded hood after hood of the serpents,² wearied with dalliance;³ — at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,⁴ strong, filled as it were with freshness. 20

KING. Truly, Vichakṣanā is clever (*vichakṣanā*) by reason of her skill in expression and her variety of diction. And so, she stands — what else? — as a crest-jewel of poets.

JESTER. [Nettled.] Then why don't you say it straight out: "Vichakṣanā's at the tip-top in poetry, [and I,] Kapiñjala, a Brahman, at the very bottom"? [4]

VICHAKSHANĀ. My good man, don't get excited. It's your poem that betrays your poetic ability:⁵ for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness, — like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil⁶ on a one-eyed woman, — are not over and above charming. [7]

¹ Root *skhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, "checked by."

² Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daçakumāra-charita*, I. v., beginning.—"The snakes, 'tis said, on wind are fed." Sprüche, 4873, *phaṇī pavanabhuk*: cp. 4376. "The Cobras . . . prefer taking their food at dusk or in the night." — Fayerer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayerer's *Thanatophidia of India*, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja* tripudians, the *Naga*, or *Cobra di Capello*. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.—If Fayerer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

³ Cp. Bhartṛhari's *ardham nītvā*.

⁴ Because the season in which they blow has only just begun.—The whole stanza is commented in Jhalkikar's ed. of *Kāvya-prakāça*, iv. 41, p. 157.

⁵ That is, if you have any: and here, yours show that you haven't.—I purposely use 'betray,' as having, like *pisunedi*, a sinister connotation.

⁶ That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming,—it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,¹—it [your language] doesn't partake of the elegance [of your ideas].² But in spite of all that, you do get praised. [10]

VICHAKSHANĀ. My good man, don't get excited. There's no rivaling you : for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, that is] as part of a [still finer] balance for weighing jewels ; while I, though lettered like a [common] balance, am not employed in the weighing of gold.³ [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishthira's eldest brother,⁴ your left one, and your right one too, in a hurry. [15]

VICHAKSHANĀ. And I'll break that part of you that goes by the name of the asterism⁵ following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing⁶ in the line of poetry. [18]

JESTER. [Nettled.] Then why don't you say it straight out : "Our little hussy's a first-rate poet, ahead even of Hariyāddha, Nandivāddha, Pottisa, Hāla, and the rest"? [So saying, he prances around on the stage.] [21]

VICHAKSHANĀ. [Derisively.] You take yourself off to where my first swaddling-clothes went.⁷ [23]

¹ To an Occidental, gāura, 'yellowish' is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at Rāmāyaṇa v. 10. 52, ed. Bombay, and is used similarly here, as I think.

² Or, your uncouth words do not support or keep from falling (avalambedi), that is, do not keep from appearing ridiculous, the elegance of your ideas.—The jester's words are good and his subject bad (like pearls on a hag): Vichakshana's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about avalambedi. If I am right, the sandal-ointment seems out of place.

³ Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (aksaras); while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable.—She means, "you, jester, are a rough stick; but are employed on work (poetry) as fine as gem-weighing—that is, royal favor gives you a chance at 'high art': while with me the case is reversed."

⁴ Karna: karna, as appellative, means 'ear.'

⁵ Hasta: hasta means also 'hand.' See p. 214.

⁶ Compare BR. vii. 1330, under k).

⁷ That is, "to the devil knows where!"

JESTER. [Turning his head to look back.] And you—to where my mother's first set of teeth went.¹ [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHĀNĀ. In this royal court may you have that² put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Cīva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which³ the longings of the açoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,⁴ you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,⁵ you shall get that by which, about February or March, the longings⁶ of the horse-radish tree⁷ are satisfied; and that which a strong but lazy bull gets from the outcastes.⁸ [29]

VICHAKSHĀNĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,⁹ with my foot I'll smash your face. And

¹ “To the devil knows where.”

² The *ardha-candra*, literally, ‘half-moon,’ serves as Cīva's diadem (cp. i. 3^a); but the word means also ‘the hand bent like the crescent moon for clutching.’ ‘To (give, i.e.) put a half-moon on a man's neck’ = ‘to wring his neck.’

³ Literally, ‘by which the açoka tree gets its *dohada*:’ *dohada*, ‘the whimsical longing of a pregnant woman,’ is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The “touch” as applied to the jester would be a rude kick.

The açoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the Sāhitya-darpana makes the matter to be one of “common notoriety”—see no. 576,

under *khyāti* . . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's “Century of Indian Epigrams,” no. XI; and Sprüche, 5693, *raktāçoka*, a stanza which some MSS. insert in the *Vikramorvāçi* immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

⁴ Seems to mean the same as *para-puttavītyālini*, i. 18. — But Vāsudeva, p. 17¹⁸, explains it as ‘getting your living by perjury,’ taking *kosa* as ‘false oath.’

⁵ ‘By the word of me, a great Brahman.’

⁶ Sarcastically here.

⁷ *Moringa pterygosperma*, called *dañça-mūla* at Rājanighātu, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

⁸ A cut in his nose, for the insertion of a nose-ring (cp. Manwaring, Marāṭhi Proverbs, no. 201). — Cp. Hemachandra, 1268, and Marāṭhi *baila*. — For ablative, see p. 203.

⁹ The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism¹ that follows Latter Ashāḍhā, and chuck 'em away. [31]

JESTER. [*Walking testily about the stage—then in a rather loud voice, behind the curtain—*] Commend me to such a royal court as this—when² it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, *I* propose—obediently paying my humble duty to my worshipful spouse Vasumdhara—to stay just at home! [Laughter all round.] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room.*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.³—I'm the only one among you that's dead and done for; but you—here's life to you for a hundred years! [41]

VICHAKSHANĀ. Don't try to make up with⁴ the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,⁵—therefore are the days very, very long. [43] 21

JESTER. [*Re-entering hurriedly.*] Give place, give place!⁶

KING. For whom?⁹

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

¹ Strictly speaking, Abhijit (containing a Lyrae) comes next after Latter Ashāḍhā, but it is so far from the ecliptic as hardly to count. Then comes Gravāna: gravāna means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

² Literally, 'such a court is praised when . . . , like the German *das lobe ich mir.*

³ "Ears like a bamboo cup"—says the Scholiast.

⁴ I take, *anu-samdheda* as a Prākrit

counterpart of *anu-samdhayata*, from *sam-*
dhay as denominative of *samdhī*.

⁵ Literally, 'goes, having a limping-steed car, a car with limping steeds.'

⁶ This stanza is a covert hint (*dhvanyate*) at the fact that she greatly misses her jester.—Scholiast.

⁷ See Lévi, Théâtre, p. 374.

⁸ Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

⁹ 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[*The Jester goes out, and re-enters with the Magician.*]

BHAIRAVĀNANDA. [As if a little boozy.]¹

As for black-book and spell,—they may all go to hell!²
My teacher's excused me from practice for trance.³
With drink and with women we fare mighty well,
As on — to salvation — we merrily dance!⁴

22

Moreover :

A fiery young wench to the altar I've led.⁵
Good meat I consume, and I guzzle strong drink;
And it all comes as alms,— with a pelt for my bed.
What better religion could any one think?⁶

23

And again :

Gods Vishnu and Brahm and the others may preach
Of salvation by trance, holy rites, and the Vedies.⁷
'Twas Umā's fond lover⁸ alone that could teach
Us salvation plus brandy plus fun with the ladies.

24

¹ See A. V. W. Jackson on tipsy episodes in plays, Am. J'nl of Philology, xix. 250.

² Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras—cp. Aufrecht, Bodleian Catalogue, 91–95.

³ The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

⁴ Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams).—The union of the male principle in nature with the female is typified in the androgynous form of Civa, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (*gakti*=‘power’), and her worshippers are called Cāktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess.—The reader may consult Monier-Williams, Brahmanism and Hinduism,⁴ p. 180–186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, Wiener Zeitschrift für die Kunde des Morgenlandes, iii. 332, which I render as follows :

A good soft bed; an early drink on rising;
Dinner at noon; his toddy in the evening;
Sweetmeats at night;—to crown it all, salvation!

See? that's the way your Cākya-son would work it!

⁵ 'A hot strumpet has been consecrated (see *dīks*) as lawful wife.'

⁶ Literally, 'to whom does the Kāula religion not appear charming?'

⁷ I have assumed "Vedy" (riming with "lady") as a colloquially humorous mispronunciation of "Veda," the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

⁸ Civa, as god of the Left-hand Cāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [Seating himself.] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground
And show you its rabbit-face¹ round.

The car of the sun I can stop in mid-sky.

Wives of sprites, gods, or Siddhas through heaven that fly,
Or of Civa's retainers,—I fetch 'em anigh.

Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [Looking at the Jester.] Say, man, has a peerless gem of a woman been seen² anywhere?

ESTER. There is here in the Deccan³ a town named Vidarbha. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon⁴ to the ground.

[Bhāiravānanda represents in pantomime⁵ the practice for trance.] [10]

[Then enters, with a hurried toss of the curtain, the Heroine.—All gaze.] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,⁶ since she has but a single garment and that but half put on,⁷—therefore I think this girl, who alone can fill me with wonder,⁸ was busied with her play in the bath⁹ [at the moment when she was] "fetched anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

¹ The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, Buddhism in Translations, p. 274), or a black-antelope (cp. note to ii. 20 below).

² We miss the tae or tue ('have you seen') which appears in the variants, and is answered by mae, i. 25⁶.

³ See page 213.

⁴ Literally, 'the moon on the night of the full,'—in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

⁵ See Lévi, Théâtre, p. 387.

⁶ Literally, 'hand-supported mass of sprays of hair.'

⁷ 'Since a single garment-border (or garment-skirt) has been put on.'—She had no time to put it all on properly.

⁸ Literally, 'sole-producer of marvels.'

⁹ Cp. ii. 24 and note to ii. 24³.

her rounded breasts so firm,¹ with the other restraining² the sari³ that flutters as she walks,⁴ — who in a picture could her grace portray?⁵ 27

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.⁶ Her slender form shows neath her dripping vesture.⁷ This maiden's glance is the sum and substance of loveliness. 28

HEROINE. [As she looks at them all — aside.] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.⁸ Of this one too I have an opinion, [namely,] that she is his First-Queen — you don't need to be told, in order to recognize Gāuri⁹ at the left side of the Half-woman God.¹⁰ And this is the master Magician. [5] Here again are the attendants. [Stops to reflect.] Then why does his look seem to make so much of me, even in the presence of his wife? [So saying, she gives a coquettish glance.¹¹] [9]

KING. [Aside — to the Jester.] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,¹² — then was I whitened surely with the best of camphor

¹ Literally, 'on her firm-breast-hills': thala is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface — so of buttocks (ii. 1^a), of cheeks, of breasts. Cp. BR., s.v. sthala (3^a, 4^a).

² Dr. Konow books the word, of course, under root *yam*.

³ The kadilla (defined by HD. as *kaṭī-vastra*) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the potta or 'garment' of line b — since she wore but "one."

⁴ Literally, 'the kadilla which was moved (from the, i.e.) by the walking,' cankramanā-tas, Whitney, § 1098.

⁵ Literally, 'she is not portrayed in any one's picture.'

⁶ Of the pool or river in which she had been bathing.

⁷ Literally, '(the glance of this one) 'having a body-liana (*laā*) coming into sight (*ullāsin*) from her dripping vesture,' ullānsua-ullāsi-tanū-llaāe: or, ullāsin might be

'radiant,' i.e. 'radiantly beautiful' — see BR. under *las + ud*.

⁸ Literally, 'This one is known as a king by this (*imīnā*) profound-and-charming grace-union.' Here *imīnā* means 'this which you plainly see, this plain or manifest' (union), reminding us a little of Latin *ille*. As used of the character, *gambhira* is 'deep, solemn, dignified.'

⁹ Literally, 'Gāuri, even untold, is known : — and it's just as easy, even without help, to recognize the Queen.'

¹⁰ See note to i. 22^d.

¹¹ Vāsudeva defines *try-aṇḍram* as *tiryag-udāñcitam*, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 1^d. — See notes on the coquettish glance, ii. 6^a, iii. 2^d.

¹² Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly, — [a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked ketaka-tip-petal cavities.' I take *sav-* as 'with an ear-interval,' not hitting. *Kaṭāksaṭā* occurs in the 2d example to Sāhiya-darpana, no. 100, cited by BR. ii. 1072. The pple *āaddhia*, 'pulled at' by bees, is booked under *kṛṣ + ā*.

(*karpūra*),¹ bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust.

29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible² even with the two arms.³ A tender child's hand suggests a comparison for the bigness of her eyes.⁴ And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.⁵

30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].⁶

31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.⁷ Her almond-eyes reach even to her ears.⁸ The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,⁹ [is clear], because

¹ Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjari).'

² The phrase *no jāi* (*yāti*) seems to be used like *es geht nicht*, *that won't go*, etc. 'The expanse is not possible to be embraced' (*vesti*). For the use of the infinitive here and in d, see Jacobi, § 116. — "Expanse:" cp. i. 32b.

³ The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's Bharhut, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9a.

⁴ 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32a.

⁵ *Paccakkham*.

⁶ Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

⁷ Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

⁸ A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (*skhalitam*, 'stumbled, fallen,'—or as pple of the causative) by her ears.' Cp. i. 16^a; 30^c; 34^c; ii. 27^a. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," Kādambari, p. 280. See Griffiths, i. 8b.

⁹ *Dhanuddanda* is 'bow-stock;' but *stock* in this connection (see Century Dic'y, s.v. *stock*, sense 9) is superfluous in English.

his arrows,¹ “Parcher,” “Bewilderer,” and the rest,² are piercing me through.

32

JESTER. [With a smile.] The wind of the highway knows the liana's power of resistance.³

KING. [With a smile.] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;⁴ while splendor of attire seems [rather] to conceal⁵ their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,⁶ Cupid, methinks, with bended bow, stands as the ever-ready servant.⁷

33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;⁸ the eyes are so long that there is no [room for a] lotus on her ear ;⁹ and the face beams forth with such radiance that it seems like a second moon on the night of full moon.¹⁰

34

QUEEN. Worthy Kapiñjala, find out¹¹ who she is.

JESTER. [To the Heroine.] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

¹ Literally his ‘seekers.’ The verb is listed under *vyadh*.

² Namely, “Inflamer,” “Ruiner,” and “Crazer”—sañdīpana, uccātana, umādana : see Uhle's *Vetāla*, p. 81². Or cp. Maheçvara's comment on *Amarakoça*, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

³ Sodirattana, ‘manliness, pride, self-respect.’ For this passage, Dr. Konow suggests ‘power of resistance.’ Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By i. 32, the King means, “Cupid guards this fascinating girl, and I fear I may not win her.” “Never fear,” says the Jester, reassuringly ; “the wind knows how little resistance the swaying creeper offers.”

⁴ ‘The person of women is beautiful [when] embellished by the host of their own excellences.’

⁵ In Index under *chad*. — Cp. ii. 26, 27.

⁶ ‘To whose limbs a certain imprint of loveliness is gone.’

⁷ Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly.—Scholion.

⁸ Literally, ‘the breast elevation (or prominence) is so that she sees not her navel at all.’

⁹ Cp. note to i. 32^b.

¹⁰ ‘And so outshining is the face that the night of full moon [is] possessing two moons.’ Rājaçkharā repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27, *Bālar*. iii. 25, *Bālabh*. i. 31; cp. Çārñgadhara 3659 and p. 189 : *udañcaya mukham manāg* ; *bhavatu ca dvicandram nabbhah*.

¹¹ ‘Know thou by asking,’ ‘*πυθοῦ*’

JESTER. Here is my over-garment. [5]

[*The Jester gives the Heroine the garment, and she sits down upon it.*]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,¹ a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Caçī-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Caçī-prabhā; nor are² pencils of precious beryl³ save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[*The Heroine stands abashed.*]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!⁴ [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.⁵ So let her stay now for a fortnight. Afterwards you shall carry⁶ her back by your magic power.⁷ [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly⁸— both of us— left out in the cold, you and I, since *they* have got together in a cosey family circle.⁹ For these two women are "little sister" each to the other;

¹ See p. 213.

² The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with ud or with nis.

³ Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

⁴ Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

⁵ Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *samvihāna*, cp. OB. vii. 5^b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

⁶ In the Prākrit, the verb is plural,— "honoris causa," says the Scholiast.

⁷ Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

⁸ In rendering *param*, I venture to use this English vulgarism because it suits the Jester.

⁹ 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen.¹ [34]

QUEEN. Vichakshanā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshanā, and tell her so.² [35]

VICHAKSHANĀ. As the Queen commands.

QUEEN. [To the King.] My lord, pray let me take my leave;³ for you see the state the little sister is in,⁴ and I'm going to the women's apartments⁵ to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.⁶

FIRST BARD. [Behind the stage.] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body⁷ of the soul of day,— who knows where that in all the world is gone,⁸ now that the time for day to die⁹ is come? And even this lotus-pool,¹⁰ as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.¹¹

35

chakshanā, and Magician) there is an assembled family.'

¹ Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshanā, comparing ii. 10⁸; and takes dehantarena with devī, as the reading of W suggests. It vexes the Jester to see Vichakshanā so honored.

² 'Attention is to be paid . . . , telling your sister.'

³ See Index, under *is*.

⁴ 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see.— She had been snatched from the bath by the Magician (cp. i. 26 and 28).

⁵ The action is taken up again at ii. 11⁸.

⁶ The Scholiast takes this as a case of *samāsa-ukti*, citing for it Kāvya-prakāśa, x. 97, p. 671, Bombay ed.,—cp. Sahityadarpana, p. 309¹⁰⁻¹¹, transl., p. 398. The "champaka creeper" suggests a slender, lovely woman,—here the Heroine. It is

proper to bestow thereon all needful attention.

⁷ Taking *pinda* as 'body'; but Dr. Konow takes *jīva-pinda* as 'Lebens-masse,' 'Lebens-hauch.'

⁸ Literally, 'who knows where (*kahim*) in the world (*pi*) that is gone?'—In other words, I think that *pi*, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage.

⁹ 'The occasion for the death (*kāla*) [of the day] having arrived' (*āp*): *Vāsudeva*, "sāyam-samaye."

¹⁰ In Prākrit this is feminine (*nalinī*), and so I refer to it by the feminine pronoun in English.—Literally, 'the pool has become (*jāā*, under *jan*) having lilies shut ("shut," as used of the eyes).'
—*Soūna*, under *gru*, Jacobi, § 61.

¹¹ The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.¹ By the attendants, couches, delightful in the starlight,² are hastily³ spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.⁴ The pleasant murmur of the voices of women who have made up their quarrels⁵ is heard in the arbors.

36

KING. And we will go to our evening worship.⁶

[*At these words, exēunt omnes.*]

[*End of the First Act.*]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King.— This is a case of "transfer" (*samādhi*, *Kāvyadarça*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

¹ 'The pleasure-terraces-and-galleries.'— Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasure at night. With Vāsudeva, I take *citta-bhittī-nivesā* as = *citra-grhās*.

² 'In the star-time.'

³ "Hastily:" there is scarcely any twilight in Southern India.— See root *str̥*.

⁴ 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

⁵ 'The hum of women angry and tranquillized.'

⁶ 'To pay worship, [namely, our] evening-prayer,' somewhat like *ἀγανίζεσθαι πάλην*.

ACT II.

[*Then enter the King and the Porteress.*]

PORTERESS. [Walking around a bit on the stage.] This way, this way,
O King !

KING. [Takes several steps, and then, with his thoughts on her —¹] On that occasion²

Not from their places³ moved even the breadth of a sesamum seed her fair rounded buttocks ;⁴ her belly seemed as if slightly overflowing with wavy folds ;⁵ her neck she bent aside ; while the braided tress, that from her moon-like face did stray,⁶ was clasped within the folding of her breasts :⁷ [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.⁸ 1

PORTERESS. [To herself, aside.] How now — even today — piling up the same old palm-leaves ? — the same old stock phrases ?⁹ — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,¹⁰ which is very gently coming on.¹¹ [5]

[Now] are lengthening the days that break completely¹² the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

¹ That is, of course, on the heroine. Supply "says."

² The occasion described at i. 28^a, when she gave him the coquettish glance which he now recalls in line d.

³ For the form of the ablative, see H. 3. 9.

⁴ Properly, 'well-conditioned buttock-hill' — cp. i. 27^b, note.

⁵ '(Was) possessing slightly overflowing fold-waves.' Cp. ii. 6^b.

⁶ 'The braid in straying from her face-moon;' or 'the braid, in the nodding to and fro of her face-moon : ' either *venī* or *ānāndu* might be the subject of *bhamāṇa*.

⁷ 'By her braid a breast-embrace was got.'

⁸ 'Of her, looking-coquettishly at me, the body-liana became (*jan*) having-four-disposals or -arrangings (-*vidhā*) : ' that is, four dispositions or attitudes of as many parts of her liana-like body presented themselves to my notice as she glanced etc.

⁹ 'The same piling together of palm-leaves, the same word-series : ' proverbial equivalent for threshing the same old straw.

¹⁰ 'Give a glance at the flowery season.' The Scholiast seems to think the form of expression a little forced. And I certainly do.

¹¹ 'Which is maturing a very little.' This is vague as a time-datum ; but the statement at ii. 6²³ seems more definite.

¹² See i. 4^b note. Cp. also p. 203.

long drawn out,¹ that among forsaken lovers waken anew the Pañchama note,² the king of melodies,— [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [Giving no ear to it.— In impassioned style.]

When, to the eyes of all in the place of assembly, she appeared as³ an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,⁴ as a paragon⁵ of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion,— then did Cupid fix a sharp piercing arrow on the string of his bow.⁶ 3

[As if crazed with love.] From the very instant that I first saw her,— the fawn-eyed⁷ girl,—

If I paint a picture, she flashes forth upon it;⁸ she falls not short in [any] excellencies;⁹ on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;¹⁰ of my talk she is the subject; of my verses, she the theme;¹¹ from my brooding thoughts ne'er parted¹² for long is the tender wanton maid.¹³ 4

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,¹⁴ will [soon] to death be done by koil's note¹⁵ and spring and moon

¹ ‘Giving a prolonged quality of sweet-ness to the hum of the bees.’

amuse myself with painting, my pictures always turn out to be portraits of her.

² ‘That set agoing (saṁ-car, caus.) the Pañchama note.’ Cp. i. 16^a; also Čārīṅgadhara’s Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

³ This clause seems strangely inept.

⁴ ‘She blossoms out [like a flower] in’ etc.

¹⁰ ‘In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.’

¹¹ ‘In [my] meditation, not separated is’ etc.

⁵ ‘When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of’ etc. ⁴ Cp. ii. 22^b.

¹² Dr. Konow books the verbs under sphut, khūṭtai, lott, visat̄tai (Skt. çat), vṛt, trut; see his references to Pischel’s Hemachandra. Skt. trut is ‘to part’ (intrans.), as we say of a rope. Cp. Marāthi tuṭanem, and Molesworth, p. 383b: “whilst of modanem the sense is ‘to break,’ with the ever-inherent implication of destruction of form or state, the sense of tuṭanem is ‘to break,’ with the implication of parting or separating.”

¹⁴ ‘They who have been looked at (ditṭhā) by a third-part of her eye.’ Cp. Hāla’s Saptaçataka, no. 505.

¹⁵ Cp. note to ii. 2^a and cp. i. 16^a. Cp. Sāhitya-darpana, no. 215.

⁶ ‘On a picture she bursts forth.’ If I

⁷ Properly ‘gazelle-eyed.’ The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Sclater and O. Thomas’s Book of Antelopes, London, 1894,—, if he would know the full force of this epithet.

¹⁶ They who have been looked at (ditṭhā) by a third-part of her eye.’ Cp. Hāla’s Saptaçataka, no. 505.

and love; ¹ while they on whom hath fallen her full glance ² are dead and ready for our last farewells.³ 5

[As if lost in pensive remembrance.] And again :

Before ⁴ her, [flies] a glance, [like] a line of bees, [straight and stinging]; ⁵ while [in the middle,⁶ or] about her waist there is a garland of milk-white wavy folds; ⁷ and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.⁸ 6

[Stops to think.] My man is long coming back. [2]

[The Jester and Vichakshaṇā enter and walk about.]

JESTER. Say, Vichakshaṇā, is this all true?

VICHAKSHĀNĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny!

VICHAKSHĀNĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [Looking before him.] Here's my old man, as out of spirits (*mukka-māṇasa*)⁹ as a gander that's quit Lake Māṇasa (*mukka-māṇasa*),¹⁰ emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

¹ For the Moon as Love's ally, see Kādambārī, p. 559¹², *kusuma-qara-sahāyaç can-dramāḥ*. Cp. note to iii. 30.

² 'Full look' (*dīṭhi*), in contrast with the "third-part-look" of line a.

³ 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

⁴ The metaphoric language is here so "bold" (*prāudha*, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

⁵ 'Before [her] is the bee-row of her eyes.' Kālidāsa speaks (Meghadūta, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of *madhukara-greni-dirghāñ kātākṣān*. This last is precisely what Rājācchhāra seems here to have in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "beeline;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d.—See H. H.

Wilson's comment on the Meghadūta passage; cp. Sprüche, 2463, where the *kaṭākṣa* is likened to a swarm of bees.—See iii. 2d.

The "row" or "string" (*greni*) in which the wild geese fly is mentioned even in the Rigveda (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (Megh., 71). *Bhīṅga-saraṇī* is here about the same as *bhramara-pāṇkti* or *madhukara-greni*.—Correction in proof: Konow takes *bhīṅga-saraṇī* here rather as the dark eyebrows.

⁶ "Before," "in the middle," and "behind" are in evident contrast,—majjhe, with double meaning, signifying here 'on her belly.'

⁷ 'There is a boiled-milk wave-garland'—cp. ii. 1^b note. See *kvath* in Index.

⁸ 'Holding his bow rounded to the ear.' See under *ā*.—Cp. iv. 20^a.

⁹ Here is a series of elaborate puns.

¹⁰ His true and glorious home in the Himalayas, in order to return (about the end of November) to the every-day waters of India—see C. R. L. in Journal Am. Or. Soc'y, xix, p. 155-6.

languishing (*milāna*) from his violent inner-ardor¹ (*ghāṇa-ghamma*) like a stick of lotus-root wilted (*milāna*) in the strong heat (*ghāṇa-ghamma*), his color (*chāā*) lost like the brightness (*chāā*) of a lamp that they give you by day-time, pale and wasted (*pāṇdura-parikkhīna*) like the moon which is pale and wasted (*pāṇdura-parikkhīna*) [by the sun's splendor] at day-break at the end of the night of the full.² [10]

BOTH. [Stepping about.] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshanā?

JESTER. This time Vichakshanā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.³ [15]

KING. "Making up!" — what's the use?

JESTER. [The use is] that (*jam*) here, with a letter in her hand⁴ from a regular little dear, is — Vichakshanā! [17]

KING. [Acting as if he noticed a pleasant odor.] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHANĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?⁵

VICHAKSHANĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"⁶ the Queen has paid

¹ So, despite OB., s.v. *gharma*, end, as against BR., s.v. *gharma*, 1, end.

² 'Like the daybreak full-moon-night moon.' ³ See BR. vi. 477 top.

⁴ See A. V. Williams Jackson's notes on billets-doux in plays, American Journal of Philology, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kādambarī, p. 433^a. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki.

⁵ 'In Madhu,' the older name of Chāitra = March-April : see Whitney, JAOS. vi. 418-

4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers . . . yield that most delightful fragrance . . . ; of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21^b. Also Griffiths, i. p. 36^b, and pl. 63.

⁶ There are various Swing festivals. The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Krishna are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Vishṇu and Lakshmi are swung. — The context of the passage before us (cp. ii. 29^b) indicates that here the Swing festival of Gāuri (and Cīva) is intended, the gāuryā dolotsava. This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvatī, the belovèd of Civa. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her “little sister,” Karpūra-mañjari. And the latter has paid homage to the same exalted Gāurī¹ with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet² which is lovely with its words (*vanna*) [written] in musk-ink, [or, punning] which is lovely with the color³ (*vanna*) of the musk-ink.⁴

[With that, she hands him the billet-doux.]

KING. [Opens out⁵ (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kila*) that I cheated her gander into thinking “She must be the mate of a Ruddy Goose” (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,⁶ in that (*jena*), although near,⁷ thou comest not within range of even my half-glance.

Hemādri, the Vratārka, Nirṇaya-sindhu, and Dharma-sindhu.  See p. 289 and 216.

¹ Pārvati.

² And it (*jam*) is inscribed with a cloka-couplet,’ that is, a couplet which forms a cloka (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8. — Otherwise, we may assume that siloa is used as equivalent to “verse,” and with the same looseness as in English, and meaning ‘line’ or ‘half-stanza’ here, and ‘stanza’ at ii. 8^a, 9^b.

³ Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489¹⁷, words are written on a wall with vermillion or “native cinnabar,” jāti-hīngulaka. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palæography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketaka.

⁴ Ena-nāhi, ‘antelope navel,’ is one of the many names for ‘musk’ or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighantu, p. 100.

In the same volume, p. 439, sahasra-vedhin is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiṅgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dict'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored “ink.” This is the less unlikely since the radically identical *hiṅgu* and *hiṅgula* are names, one for the plant and the other for the pigment! — If not, then we must render, “lovely with the ink-words [or ink-color] and lovely with musk”: in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover’s passion should not flag.

⁵ Or, ‘reaches his hand (sc. karam) for it.’

⁶ ‘Because (*jam*) her husband (tab-bhattā, under tad) was cheated [into] thinking . . . [by me], making (kr̥) a female haṁsa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (pari-nam) as a teacher of misfortunes,’ etc. Her misdeed, like bad karma, bears appropriate fruit (Manu xii. 62) in a separation like that of Ruddy Goose and mate (p. 262, n. 3).

⁷ I.e., ‘in the same palace’: so iv. 1^b. The Queen is already jealous (cp. ii. 29¹⁰), and compels this separation (cp. ii. 9^c).

[Reads it a second and a third time.] These words indeed are an elixir of life to my ears!

VICHAKSHANĀ. I too have made a stanza,—a second one, which describes the plight of my dear friend,—and written it down. Here it is.

KING. [Reads it.]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.¹ With her bejewelled bracelets,² fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHANĀ. [And] here³ is a stanza about her plight, composed by my elder sister, Sulakshana, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,⁴ and make the sandal to wither.⁵ Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.⁶ Moreover, the pale tint of her limbs is as faint⁷ as the moon's slender sickle by day. Ever her floods of tears for thee,⁸ O fair lover, are like to rivers. 10

KING. [Sighing.] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshana is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHANĀ. Recite. We're listening.

JESTER. Moonlight⁹ is excessively hot, like to poison is sandal-water,

¹ 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (*danda*, used in the sense of *danda-vyūha*). Cp. *danda* at iv. 11.

² The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntala, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāça, x. 112, p. 735, Bombay, cites this stanza to illustrate sahokti.

³ The function of *jeva* is slightly to emphasize the gesture which distinguishes this deictically used *etha* from that of ii. 8³.

⁴ 'Are possessing a pearl-string-like escape.'

⁵ They are so hot that they (are sandal-uccoda-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root cut is said to mean 'become small.'

⁶ 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase *samsmaranīya-çobhā*, Çak., near beginning of act iv.

⁷ Properly, 'tender, soft.'

⁸ 'For the sake of thee,' *tuha kae* = *tava krte*.

⁹ Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,¹ and ablaze is my slim body, albeit wet with water,— because I've seen the choicest maid, with lotus-face, and eyes so fair.

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.²

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her³ to the women's apartments? [3]

JESTER. Vichakshanā, you tell what was done.

VICHAKSHANĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHANĀ. Her firm limbs were anointed⁴ with paste of saffron-essence until they were yellow.⁵

KING. That was burnishing a golden doll till it was beautifully bright.⁶

VICHAKSHANĀ. Her companions put on her feet a pair⁷ of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.⁸

VICHAKSHANĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.⁹

are esteemed as such (see Sprüche, 3260; Rāja-nighantu, p. 167; and cp. Rtu-samīhāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081.— The stanza is full of internal rimes.

¹ 'Is an arrow-series.'

² To cool your apparent fervor of love.

³ As mentioned at i. 34^{ss.}

⁴ For the meaning, BR. vi. 761, compare udvartana — see Amarakoṣa ii. 6. 121.

⁵ Until her natural flesh-tint became still more beautifully yellow.

⁶ 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the tā of the next ten stanzas.

⁷ 'Her feet were caused to receive a pair' etc.

⁸ Root bhram = 'roam, range' (trans., as in *roam the woods* — see BR. bhram 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.' — Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees." — Cp. the note on ii. 19^b; cp. also ali-mālā, and my note on āvali at iii. 26^d.

⁹ 'Then the shoot of the plantain [became] possessing slightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves. — Scholion. Rāja-nighantu, xi. 107, p. 149, gives ūru-

VICHAKSHANĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.¹

15

VICHAKSHANĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,²—were put rows of bracelets.

KING. That was—tell me³—was it not making them as lovely as an inverted quiver of Cupid!

16

VICHAKSHANĀ. A choice necklace of monster-pearls⁴ was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.⁵

17

VICHAKSHANĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.⁶

18

VICHAKSHANĀ. With native collyrium they adorned her eyes.⁷

KING. That was putting⁸ a bee on the fresh blue-lotus⁹ that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and só has Amaru, as cited by BR. under kadala. Parab, Subh., p. 449, gl. 396, has lambhitāḥ kadali-stambhāś tad-ūrubhyām parābhāvam. Cp. rambhoru; also iv. 7^e below.

¹ Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

² 'On her handlotus-forearmstalk-pair.'

³ 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?' — The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoṣa ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, gl. 121.

⁴ 'Six-māṣika-pearls.' If a māṣaka or 'bean' was $4\frac{1}{2}$ grains, these would weigh over a pennyweight apiece and be worth each some 27×27 or 729 times as much as a one-grain pearl! Cp. iii. 3¹⁸ below.

⁵ 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

⁶ 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

⁷ 'Her eyes were made possessing native-collyrium-produced decoration.'

⁸ 'Then a fresh-bluelotus-bee was given to the Five-arrowed God.' — See root r: uppī = uppīo (Jacobi, § 2, line 5, Lautlehre) = arpīto.—Konow thinks I am wrong, and that silimuhā here means only 'arrow.' Cp. ii. 38.

⁹ The blue-lotus (*kuvalaya*, *utpalā*) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3888); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvāṇa, iii. 8.

one of the arrows of the Five-arrowed God. [Or,] That was giving a fresh lotus-arrow¹ to the Five-arrowed God.² 19

VICHAKSHANĀ. The wreath of curly locks that fringes the crescent of her forehead³ was arranged.

KING. That was the spotted antelope appearing on the moon's disk.⁴ 20

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.⁵

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.⁶ 21

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove⁷ by the beauty of spring.⁸ 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright,—collyrium befits her [eyes]. Whose breasts are like to ample jars,—a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.⁹ 23

¹ As in Sprüche, 5691b, *cilimukha* (see BR.) means not only 'bee,' but also 'arrow.'

² That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

³ 'Clinging to the edge of her forehead-moon crescent.'—See rac.

⁴ 'Accordingly, the black-spotted antelope is (*vṛt*) on the moon's disk in the middle.'—Majjhāu (= -āo, i.e. *madhyāt*), abl. sing., used adverbially.—The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (Çakuntalā, *sarasijam*, i. 20, Williams), and is often likened to the black or dappled antelope (Kāvyādarça, ii. 35). Hence the moon is called *mrgāñka* and *harinā-lakṣana* or -lāñchana. Rājaçekhara calls it *harinā-lakṣman* twice, and calls it *enañka* and *miañka* and *hariñañka* in this play. Cp. Hälä, no. 14.—For the names of the "fleck," see Hemachandra, 106.—For the name "rabbit-marked," see i. 25 and note.

⁵ 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.'—Let the reader notice, with reference to the sequel (iv. 18¹⁹, 20¹⁸), that *ghāna-sāra* is one of eleven synonyms for camphor (*karpūra*, which see, Rājanighantu, p. 101).

⁶ 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.'—Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win—they eclipse the flowers.

⁷ 'Sport-grove-ground.'—Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3^b.

⁸ This means the Queen.—Scholion.

⁹ 'And, on the other hand, on whose wheel-like buttock-expanses is a certain girdle-pride, of her we call *this* adorning and *dis*-adorning'—if I may venture so to

KING. [Again¹ with his thoughts on her.]

Her soft bathing garment, wet and clinging closely² to her waist with its triple folds, and to her shoulders,³ [but] loose upon her magnificent buttocks⁴ and jar-like breasts,⁵ betrays the tenderness⁶ of her liana-like form and its beauty. 24

ESTER. [As if vexed.] Ho you! I described her as adorned with all her ornaments: while you,— you won't remember her except⁷ as robbed of all her decorations by the water.⁸— Well, hasn't my lord ever heard this?⁹

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,¹⁰ that fair women¹¹ rob by the bewitching accessories of attire;¹² while clever men have to be won¹³ by natural beauty. Grape-juice isn't sweetened with sugar.¹⁴ 26

VICHAKSHANĀ. As the King has intimated:¹⁵

To swelling breasts, or eyes that to the budding ears do reach,¹⁶ [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,¹⁷ what excellence is imparted by¹⁸ the art of dress and adornment? [Very little, perhaps. But] why¹⁹ [then] is even that

reproduce the paronomasia of bhūsanām
dūsanām.

¹ Cp. ii. 04.

² 'Adhering (*laggam*), water-close' (i.e. skin-tight with the water, *jala-nividam*).

³ 'On triple-fold-provided-navel and on arm-roots': cp. *Amarakoṣa*, ii. 6. 79.

⁴ 'Getting loose on her paragons of buttocks and breasts.' See *gvas + ud*, 'sich lösen,' in BR. ⁵ Cp. ii. 44^a.

⁶ Perhaps *laṅgima-* is connected with *laṅgh*, 'spring,' and means 'springiness, elasticity,' and so 'liteness.' That is not far from Vāsudev's definition, *tārunya*, 'youthfulness, tenderness.'

⁷ "Not . . . except" renders *jeva*.

⁸ He had already so described her, i. 26.

⁹ It wasn't the Jester's fault if the King hadn't heard the first half—see i. 31^b.

¹⁰ *Hanta*.

¹¹ *Kaλλίπτυγοι*.

¹² Or, 'excellence (*guna*) of the witchery of attire.'

¹³ *Bhāvanijjā*: we must take the causative of *bhū* as = 'cause to come or yield,' colloquial 'fetch' ("that'll fetch him"), slang 'fetch' (= 'allure, attract').

¹⁴ It must be sweet by nature, if at all. Cp. Sprüche, 3316. ¹⁵ At i. 33^{ab}.

¹⁶ Cp. i. 32^{ab}.—Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). ¹⁷ Cp. ii. 3^a.

¹⁸ 'What merit of breasts etc. is made by the art etc. ?'

¹⁹ 'Listen to this (*inam*) reason . . . for this fact (*tattha*—see Whitney, § 303a), that (*jam*) even that (*tam pi*—the toilet adornment just mentioned) is all (*savvam*) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take *tattha* and *jam* as correlatives.—*Rūdhī* outmatches artifice (*yoga*) and has a power [for better, for worse] quite independent of the tricks of the toilet—says the Scholiast.

all agreeable? Listen while I tell you the reason¹ for it now: You cannot spoil natural beauty!

KING. Moreover, my honest Kapiñjala, here's a point for you:²

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,³ *that* is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire.

VICHAKSHĀÑĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjari,⁴ but also because I had come to terms of close friendship⁵ with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts⁶ by her friends, and was often astonished out of it⁷ by the burning and quickly⁸ withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:⁹ Warding off the moonbeams with her hand for a shade, she passes the night.¹⁰

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival.¹¹ [5] And ere it close, Karpūra-mañjari is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

¹ 'Listen to the reason, being heard (suvvantaṁ, passive of gru, Jacobi, § 69. 3), i.e. the reason, while I tell it.'

² 'You, this one, are instructed.'

³ 'What own-person (nia-aṅgām) is man-heart-captivating.'

⁴ Tāe: loosely used genitive with anugadā.

⁵ 'Had come to the amity of apple-of-the-eye-friendship.' Cp. Psalm xvii. 8.

⁶ 'The hand, laid on or in, was withdrawn from the depression (utsaṅga-tas) between her breasts.' — For the dative in -ā, cp. Jacobi, § 38, and i. 14², 34⁴¹, iv. 21⁶.

⁷ See BR., dāmara, 'a very astounding thing.' The hand is spoken of—boldly—as astounded.

⁸ Helāi (helāe), 'without more ado.'—See root kṛs.

⁹ The reason for the alarm makes the Scholiast much trouble.—Her behavior seems to indicate that she is love-sick (cp. ii. 5^b, canda-māranijja), if not also a bit moonstruck.

¹⁰ Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 190.

¹¹ Cp. ii. 6²³ and note.

Seat¹ and watch Karpūra-mañjari while she swings. This is “that rest of the business.” [8]

KING. [Reflecting.] Well, you have scored one on the old lady, keen as she is. [10]

ESTER. Made the old cat drink sour gruel and think it was milk²— I guess.

KING. Who else but you³ is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[At that, they step about and make as if they were entering the Plantain Arbor.] [14]

ESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[The King does so.]

ESTER. [Raising his hand.] O King, behold the moon at the full! [19]

KING. [Looking.] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says “moon at the full.” [Regards her attentively.] [22]

Paling the face of every beauty here,⁴ making the sky's hollow vault to ripple⁵ with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,⁶ appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [Or,] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.⁷

30

¹ Literally “Emerald-Heap.” This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it “a kind of raised seat”; and to such a seat allusion is made at ii. 29¹. The name appears to include not only the seat, but also an arbor (called “Plantain Arbor” at ii. 29¹⁴) or other shelter in which it was placed, since a door is mentioned at ii. 42²¹. To judge from iv. 18³, the “Seat” and the “Arbor” would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by “Emerald Arbor.”

² [By me] ‘she, thinking (ti) [This is] “milk” (duddham), was made to drink sour

gruel — [thus] I conjecture.’ — Proverbial. Konow cites Viddh., p. 114⁶, and Häsyārṇava, 38²².

³ For the ablatives, see p. 203.

⁴ ‘Making colorless (vicchā) the faces of the (circle, i.e.) entire collection of beauties in the town.’ ⁵ See under vicchola.

⁶ ‘That regard (iks) her,’ with envy of her beauty, namely.

⁷ ‘Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.’ Or, ‘Appears her face, artless (straight, not crooked) and mobile.’

The two adjectives are used of a look, in like collocation, in Bhārtṛhari’s smitām kīcīt. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries¹ raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,² [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates³ the heart of men with its sinkings and risings.⁴

31

And again :

With the tinkling jewelled anklets,⁵
With the flashing jingling necklace,
With the show of girdles garrulous
From their ringing, ringing bells,

With the sound of lovely jingles
From the rows of rolling bangles,—
[Pray] whose heart is not bewildered
While the moon-faced maiden swings?⁷

32

JESTER. Oh ! you're an aphorist;⁸ but I'll be your commentator and describe her with all prolixity.

Pained neathe the pressure of her towering breasts,
Her rosy feet cry out to Love for help,—
Their voice her tinkling anklets set with gems.⁹

33

with angry tears, means 'mobile, bright, flashing,' etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime :

Moves to | and fro, | swinging high, | swing-
ing low, || now a rise, | then a sink | ing.

¹ A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

² The order of words in my version is ambiguous, as it is in the original : the uncertain "resplendent" may qualify "Asura-maidens" (*asura-taruni*) or "cars." — The Asuras are the foes of the gods.

³ ' Makes(*kunai*) captivity (-*haranām*) by (-*vasā*) its coursing (*raa*). ' *Raa*, *raya*, from *rī*, ' run, currere,' as used of the motion of liquids, is not an unfit word.

⁴ What was said of the foregoing stanza applies in large measure to this.

⁵ The four adjectives that fill up lines

abc are *bahuvrīhis to hindolanām* : 'a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.'

⁶ Little bells were attached to the girdles. See Bhartṛhari's *etāc calad*, or Sprüche, 1456; with which—in general, also—our stanza may be compared.

⁷ 'To the heart of whom is her swinging not bewildering (heart-bewildering) ? '

Note again the beautiful appropriateness of the rhythm : it is that of the *pr̥thvī*, with its *κῶλα* of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (*onomatopœia*). Compare Edgar A. Poe's "The Bells." Rājaekhara repeats the first half of the stanza at Bālabh. ii. 3.

 For pictorial illustration of a swing-scene, see Griffiths, figure 66.

⁸ You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's Sanskrit Literature, p. 71f.).

⁹ ' The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.'

Her rounded buttocks, as she plays at swing,
For joy are laughing, laughing once again,—
Their voice the chiming of her jewelled zone.¹

34

The stream of pearls adown her neck that flows,
Bright undulating with the moving swing,
Bears far and wide King Cupid's name and fame,
As if they hung like creepers o'er its flood.²

35

Her garments tossed, as against the wind³ she swings,
Reveal some glimpses of her lovely form,
Which calls to Love to nestle by her side.⁴

36

Her earrings, striking against her saffroned cheeks,
Mark lines that do a playful tally keep,
To count each oscillation of the swing.⁵

37

Sudden she opes her eager bloomy eyes,
Big as her palm, and Cupid's quiver fills
With piercing shafts of lotus-petals blue.⁶

38

And on the downward glide, behind her head
Stands out her braid, like stock of Cupid's whip,
And says "Stay not the coursing of the swing!"⁷

39

Thus all this maiden's winsome-graceful ways,
Displayed in swinging, form a picture bright,
Which Love, sly limner, paints in every heart!⁸

40

¹ 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle : Griffiths, pl. 55. Bells on bracelets, fig. 6 ; on trappings, pl. 6.

² 'Her pearl-necklace, with the semblance of a bright (*tāra*) river (*sariā*), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.' Her necklace of magnificent (cp. ii. 17^a) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened—in boldest metaphor—to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away ; or it spreads his fame far and wide. (In short, her ornate beauty is a "card" for Cupid.) Bhartrhari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

³ Produced by her motion through the air.

⁴ Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

⁵ 'Her earring-pair, by its contact-plays upon her thick-besaffroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

⁶ 'Her eyes, like her palm [in size—cp. i. 16^a, 30^c], on a sudden blossomed-open with curiosity, seem to deliver bluelotus-petal-arrows to the Five-arrowed God.'

⁷ 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."

I take *padai* of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

⁸ Thus this maiden's winsome-grace-

KING. [Dejectedly.] Ah, Karpūra-mañjari has dismounted ! Empty is the swing ; empty my heart ; empty the eyes of one who fain would gaze.

ESTER. She's come it on you like a streak o' lightning,¹ eh ? in a wink — seen — vanished ? [3]

KING. Speak thou not thus. [Say rather,] like the mirage² — seen and evanished.³ [He makes as if recalling something.] [6]

As red as madder are her close-sealed lips ; like fresh-wrought gold bright is her slender form ; her glance outdoes in dazzling lustrousness or in whiteness,⁴ the new moon's slender crescent ; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors ;⁵ and by them,⁶ arrogant Cupid in entralling youthful hearts, seems to have fulfilled his purpose. 41

ESTER. Here's the Emerald Seat. Sit down on it,⁷ old man, and wait for her. [2] Besides, the evening is at hand. [They do so.] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

ESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [At that, he makes as if he were leaving the stage,⁸ and looks before him.] Why, but here's Vichakshanā coming this way [and already] quite near by. [8]

radiant swing-display-ways, — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them] ?'

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavaṇa I assign the meaning ādambara given by Halayudha. — Caria has a vague meaning for which even the word "acts" is too precise : "ways" is perhaps its best English counterpart. — The Prākrit makes a pun on citta, which is lost in Sanskrit. — Properly, niuṇa is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

¹ 'Then it was lightning-streaked (impersonal passive of denominative) by her.'

² 'Like the town of Hariçchandra.' — He was expelled from heaven for pride ; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

³ Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between naṭṭha and pa-naṭṭha seems to be intentional and I have reproduced it in my version.

⁴ Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

⁵ For rehā, see note to iv. 20^a.

⁶ 'By which (jia, scilicet rehāe) Cupid appears as possessing an accomplished object.'

⁷ I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 29¹⁴.

⁸ We have therefore now to imagine the stage as representing simultaneously two different scenes: 1. the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.¹ [9]

[As if recollecting; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth;
Thine eyes, meseems, are water-lilies blue;
Thy face, albeit like the [cool-rayed] moon;—
Although thy form is like a champak fresh;—
Alas, oh marvel! how they me inflame!²

42

ESTER. [Looking attentively.] Ah, here's Vichakshanā, with various refrigerants. [2]

[Then enters Vichakshanā carrying the refrigerants.³]

VICHAKSHANĀ. [Stepping about.] Oh, how my dear girl suffers from the burning fever of separation! [5]

ESTER. [Approaching her.] Lady, what have you here?

VICHAKSHANĀ. Various refrigerants.

ESTER. Whom are they for?

VICHAKSHANĀ. My dear girl. [10]

ESTER. Well then, give me half.

VICHAKSHANĀ. What for?

ESTER. For the King.

VICHAKSHANĀ. But, [I mean,] for what reason?

ESTER. And what's the reason in Karpūra-mañjari's case? [15]

VICHAKSHANĀ. Don't you know she's seen the King?

ESTER. And you—don't you know the King's seen Karpūra-mañjari?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshanā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41⁸ and ii. 42²) nor the ensuing colloquy (ii. 42⁵ as far as ii. 43²); and that, in strictness, the Jester does not hear the King's remark, ii. 41⁹.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50², as if he had legitimately overheard it. See ii. 50² and note.

¹ The King here lapses into rhythm, although the forms are Čāurasenī: see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. ~~See~~ See additional note upon p. 289.

² "Inflame," with literal and with metaphorical meaning, as in Prākrit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

³ "Possessing a taken coolness-contrivance totality." See OB., *cīciropacāra*. Sāmagrī, 'totality of the needful requisites.'

Bāna gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHANĀ. Where is the King, then?

JESTER. At the Emerald Seat, as you¹ directed. [20]

VICHAKSHANĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants!²

JESTER. [Puts his arms around her. Then, throwing away the refrigerants, he says to them:] Be off to the land of Never-come-back! [And addressing her:] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHANĀ. On account of the Queen's directions.

JESTER. Why such directions?³

VICHAKSHANĀ. The Queen has planted there⁴ three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHANĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHANĀ. The Queen said to Karpūra-mañjari:

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.⁵ 43

And now Karpūra-mañjari is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.⁶ [2] [He makes as if doing so.⁷ To the King.] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.⁸ [5]

[The King rises and looks.]

[Then enters exquisitely adorned, Karpūra-mañjari.] [7]

KARPŪRA-MAÑJARI. But where's Vichakshanā?

¹ At ii. 29^{1ff}. There he seems to have remained since ii. 29¹⁴. Cp. ii. 41² and note.

² Cp. ii. 5^d. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

³ Of what nature (significance) are the directions?

⁴ In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

⁵ Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20²⁷ and see my notes thereto.

⁶ I will make this thing to be before his eyes.

⁷ See note to ii. 41⁷.

⁸ Compare Raghuvan̄a, xii. 36, where Sītā's laugh is likened to the moon rising from the ocean.

VICHAKSHANĀ. [Coming up to her from behind.] My dear, now do as the Queen directed. [10]

KING. But man ! what's this ?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHANĀ. Here's the amaranth. [13]

[*Karpūra-mañjari puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,¹ by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here ! 44

JESTER. Ah see, ah see, the mighty jugglery ! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power² of longing.

VICHAKSHANĀ. Here is the tilaka tree.

[*Karpūra-mañjari stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,³ and having ever as their ready helper the Five-arrowed God⁴ who bears the [flowery] shafts, — such are her eyes ; and when⁵ with them upon the tilak tree the fawn-eyed girl a sudden onset⁶ makes, then it stands as if thrilled with delight,⁷ its crown all bristling⁸ with masses of clustering blossoms. 46

VICHAKSHANĀ. And here's the açoka tree.

[*Karpūra-mañjari makes as if she were giving it a dainty kick.*]

¹ Cp. ii. 24b.

² 'Precisely such is the power.' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

³ 'Anointed with a small portion of collyrium.'

⁴ 'Ever making or putting (kr) Cupid at her side.'

⁵ Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.'

⁶ Hemachandra, 800, gives dhāti as one of four synonyms (see above, p. 201) for

"sudden attack," "surprise," — for that which, "if it happen by night, is called sāuptika," so familiar as main incident and as title of book x. of the Mahā-bhārata.

⁷ Properly, "horripilated, bristling." Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology ; we think of it chiefly as a sign of terror. Cp. iii. 24 and note and iv. 21.

⁸ Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romāñcio.

KING.

No sooner¹ had the maid, whose face is fair
 As is the radiance of the dapple moon,²
 In graceful play, to the açoka given,
 With [rosy] foot³ whose [jewelled] anklets rang,
 A [dainty] touch,—than¹ in an instant burst
 Forth into blossom, e'en from every spray
 In all its crown, a gorgeous show of flowers—
 A sight for all the denizens of heaven!

47

ESTER. Say, man, do you know the reason why the Queen⁴ didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

ESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

ESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,⁵ nevertheless, methinks, it is in youth's tenderest prime that Lakshmi (*or Loveliness personified*) manifests herself as presiding deity.

48

KING. I catch your drift;⁶ and, what's more, have something to say [on that point] myself.

In spite of the fact that⁷ [very] young maidens,⁸ by reason of their eager curiosity,⁹ are [a bit] fickle-minded, nevertheless,⁷ it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide.

49

ESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love.¹⁰

¹ The two ca's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously.—Scholiast. Cp. iii. 3^a.

² 'Deer-spotted [moon], [moon] flecked like the black antelope,'—see ii. 20 note.

³ Anhinā.

⁴ 'Do you know what is the reason (in this, ettha, Whitney, § 303 a, i.e.) for this, that (jam) the Queen, etc. ?'

⁵ It seems to me licit to assign this connotation to kāminī, which I take as antithetical to both tārunnāe and bālāu.

⁶ 'Understood is your intention—I see what you mean,' namely, that the Queen is

a trifle passée as compared with this tender bud, Karpūra-mañjari. The form of the Jester's statement was purposely vague.

⁷ 'Maidens are fickle—just so (emea)!—but (puno) the mystery abides with etc.' For emea, see Weber's Hāla, no. 865.

⁸ Like Karpūra-mañjari, as contrasted with the oldish Queen.

⁹ Which is still unrestrained by the experiences and the sophistications of life.

¹⁰ A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms; but she no longer knows the keenness of youthful passion.

[*Behind the stage.*]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,¹
 His face red-yellow, like an orange ripe,²
 Hangs on the crest of yonder sunset-hill.
 Now Ruddy Goose and mate, alas, must part:³
 Their only friend hath left them — he whose rays
 Are myriad strings dyed gorgeous, madder-red.⁴
 He slackens now his fierce impetuous heat,
 And with it quick the pride of jealous maids;⁵
 Lulls half to sleep the eyes of all the world⁶
 And drowsy lilies that bestud the pool.⁷

50

KING. At hand is now the even-tide —

JESTER.

"The time appointed, as her friends have told it."⁸ [2]

KARPŪRA-MĀÑJARĪ. Vichakshanā dear, I'll go now; it's evening.

VICHAKSHANĀ. So let us do.

[*Thereupon, they step about, and exēunt omnes.*]

[*End of the Second Act.*]

¹ The stanza in outline reads: 'The sun (*dīnāmaṇī*), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (*jāo*) sunset-hill-situated,' etc. I have reversed the sequence of the clauses.

² One is tempted to think that *a *orange : an orange :: a naddre : an adder :: a numpire : an umpire*; but it appears that the *n* of *nāranj*, *nāriṅga*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

³ The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their "sole friend." See Wilson's Meghadūta, note to 82.

⁴ 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.'

⁵ 'And at the same time (saha a) relaxing or making to relent (*muñcanto*) speedily (*sarahasam*) his impetuousness (*tivva-bhāvam*), together with the hearts of jealous-proud-maids.' — Night and moonlight (cp. ii.

5^b) put an end to their pouting (as do the breezes of spring, i. 15^b), so that they yield to the gentle influences of love. The same idea at iii. 30^a.

⁶ 'With the eyes of people at the same time (saha) making the lotus-group to be possessing half-sleep.' There is here a slight laxity of expression.

⁷ The day-blooming lotuses (*kamala*'s) that close their eyes (*nimilanti*) at evening, as opposed to the night-blooming lotuses (*kumuda*'s), that open their eyes (*unmisanti*) at evening — see Kāvyādarça, i. 94, and Ritusainhāra, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, antarhīte etc., near the beginning of act iv. of Çak.—Cp. his Urvaçī, iii. 16.—See Böhtlingk's Hemachandra, 1160–1165, p. 217.—With this stanza, cp. i. 35 and iv. 18³⁶.

⁸ The Jester mockingly takes his words from the King's own mouth (see ii. 41⁹). The part that he quotes forms an *indravajrā* line, but in the dialect of prose. See p. 257, note 8, and ~~✓~~ p. 289.

ACT III.

[Then enters the King with the Jester.]

KING. [With his thoughts on her.]

Put far away from me the champak¹ bud !
What use have I for juicy turmeric ?²
Of what esteem is gold though ne'er so pure ?
Before her loveliness, whose radiance sweet,
Is likest that of newly risen moon,
What need of bakul blooms, profuse and fresh ?³

And again :

Bright as a necklace strung with emerald gems,
Or wreath of jasmines where the bees have sucked,
Her lovely glance, as quick she bent her neck,⁴
Shot sidelong by,⁵ and pierced my very heart.⁶

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband ?⁷

1 See i. 14², 16^a, and notes.

2 The rhizome of Curcuma longa, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: Indica herba, zingiberis effigie, commanducata croci vim reddit. — In oll-ollai (instr. s. fem. with hal-), the stem is doubled.

3 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh ?' The bakul, Mimusops Elengi, Roxburgh, p. 318, has flowers that are white and fragrant.

4 'With an impetuously bended neck' — as avyayibhāva.

5 'Glance, directed towards (see viç + ni 7) in BR.) the region of her ear.' The coquettish glance is usually sidelong and comes as it were from the outer corner of the eye (apāṅga). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartrhari, who, in his san-mārga, q.v., speaks of "glance arrows" (drṣṭi-bāṇas) which are gravāṇa-patha-gatās.

6 The "Sidelong glance," kaṭākṣa, etc. — Dandin, in his Poetics, ii. 327, gives, as example of viçekṣkti, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (apāṅga-drṣṭi) they conquer the three worlds. — Parab, Subh., p. 434—5, has some 19 stanzas on the kaṭākṣa. — See Bhartrhari's stanza, just cited, = Sprüche 6824. Further, Hāla's Saptacātaka, 505. — See also ii. 5 and my note on ii. 6^a.

7 Bhajjājida, literally, 'wife-conquered,' seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see Sprüche, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

ESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end¹ of her garment. No sooner² did she, leaving it in my hand, depart, than² my sleep, as it seemed, suddenly vanished too. 3

ESTER. [Aside, to himself.] Should think it might have! [Aloud.] Say, man, I too saw a vision last night.³ [4]

KING. [Expectantly.] Tell me then, what was the vision?

ESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

ESTER. Well, then the Ganges put her graceful little foot on the head of Civa and washed me clean away with her water. [9]

KING. And then, and then?

ESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content⁴ I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

ESTER. And then, when the lordly sun had entered the asterism of Chitrā,⁵ the great cloud went near(?)⁶ the place where the Tāmraparnī⁷

¹ 'With eagerness by me hastily she was held or caught on the loose end.'

² Ca . . . a : cp. ii. 47 note. — Root muc.

³ Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished: thus, adya, asmābhīr atra, usitvā, prātah, etc., 'to-night we'll stop here, and early to-morrow morning,' etc.

⁴ Is jadhicchām used अर्द कौवोऽ (kākā-ksivat, as the Hindus say)? I see no great pertinence in it in either case.

⁵ At the time of Rājaçkhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 31).

For the transformation of rain-drops into pearls, see Sprüche, 844, 1544, 4029. According to the stanza सम्प्रत्यायसि (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svāti: see

p. 214, above. So in Manwaring's Marāthi proverbs, no. 1291: "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lampwick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājaçkhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant. — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

⁶ Is antena used "prepositionally" (like antarena), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

⁷ Cp. i. 17^d note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then ?

JESTER. Then the cloud started to rain there with great big drops of water ; and the sea-oysters, such as they call pearl-oysters, emerged from the waters¹ and absorbed me ; and I was within them and became a monster pearl.² [18]

KING. And then, and then ?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal³ in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,⁴ clear, and flashing. 4

So I, whom you see before you,⁵ fancy that my own self in the shape of a pearl,⁶ was inside of those pearl-oysters. [1]

KING. And then, and then ?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision ! And then, and then ?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me.⁷ And that gave me a little something of a pain. [9]

KING. And then, and then ?

JESTER. And with the pearls of that lot,⁸ weighing ten *māshakas* apiece, a single row was strung in necklace style,⁹ and it was priced at ten million gold pieces. 5

KING. And then, and then ?

¹ For the form, see p. 203.

² This time it is a pearl of ten *māshakas* — see my note to ii. 17^a. See note 5, p. 264.

³ The tabasheer is a variety of opal found in the joints of the bamboo.

⁴ 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

⁵ Thus I would express the force of *so* *aham*.

⁶ 'With or by (my) pearl-ness.' For *attānaam*, see Pischel on H. 3. 56.

⁷ 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

⁸ 'With that pearl-lot (of 64 pearls), weighing 10 *māshakas* apiece.' The expression is loose; the adjective is logically an adjunct of *muttāhala* and not of *mandala*.

⁹ That is, so as to form a necklace rather than a bracelet or what not : cp. *hāra-latthi*, iii. 18^b; and *mani-yasti*, *Urvaçī*, iii. 10, and Kale's note.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved.—Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft¹ of the Flower-arrowed God. Then by the plumpness² of her exceedingly towering, full, and jar-like breasts was I sore beset—[and so] awoke! 7

KING. [With a faint smile, and then reflecting.]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāna-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.³ 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man,—these beguile themselves with the sweetmeats of wishes.⁴ And I ask you, man, whose power, now, is that?⁵

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjari's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.⁶ But if, even in that

¹ Strictly, 'blows,' 'shots.'

² Konow refers me to Kirātarjunīya, iv. 8, where Mallināth glosses *nivega* by 'largeness, plumpness' [of the breasts].

³ 'This vision, not real,—it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.' ⁴ Konow compares Viddh. i. 221.

⁵ That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemmarī* seems to be too specific.

⁶ 'Just under those circumstances (emea, cp. ii. 49^a), beauty, methinks, is not the [sole] cause of it' (tattha): but rather, says the Scholiast, the working out of the inborn nature.

case,¹ the [girl's] loveliness is much praised,² that is done to put a seal on³ the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God,— that the connoisseurs call "Love." [2] 10

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains⁴ to sincerity and is devoid of the blemishes of suspicious behavior and so forth;⁵ in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them; — of such persons⁶ the heart-wound becomes very easily manifest. 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart,— that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart⁷ [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING. That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?⁸ and what need of the shows of ornament? [There is no need

¹ Where beauty is not the sole cause of the attachment.

² As an ostensible reason for the love.— Since mah is not necessarily = kāñkṣ (see Pischel, H. 4. 192), I suppose I am justified in connecting mahijai here with Vedic mah ('is extolled, is magnified'), and not with manth, Marāthī mathanem ('is revolved, considered, taken into account').

³ Then (tam, correlative to jam, 'if') a seal is put on' etc. ⁴ Ei, that is, eti.

⁵ 'Of suspicion-behavior and so forth,' viappa-ghadanā-āi.

⁶ 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of them' etc.

In this version I follow NR, reading (instead of lunṭia, 'robbed') lunṭhia, 'agitated.' I take peranta-lunṭhia as 'boundary-agitated,' 'agitated to their very limits.' — See OB. under tar + vi 5).

⁷ For maṇa and citta, occurring together at iii. 12^{a.1} and iii. 11, there seems to be but one available English word, namely 'heart.'

⁸ Neither gewgaws nor beauty signify much where the passion is mutual. Caṅga and its

of all that.] And so,¹ in this world, it is something else² which puts the flowers of happiness in the grasp of fair maidens. 13

And again :

What need of the performance of song and dance? and what need of strong drink? what need of incense of aloes? and what need of saffron? — On all the earth in daintiness naught else can equal man's tender passion.³ 14

And again :

The consort of an emperor and the wife of a common man,—in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. 15

And again :

Why speak of restless eyes—of face like to the moon—of towering breasts? There is some other reason here, I think, why women from our hearts⁴ do ne'er withdraw. 16

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man,—even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form; while the second, by giving it the finishing touches,⁵ brings out its loveliness.⁶ 17

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,⁷ a necklace of pearls,—[all those things]

derivatives are used of natural beauty—cp. *ṇisagga-cañīga*, ii. 25^a, and *paai-cañīgima*, ii. 26^c. As to the form (instr. s. fem., from Skt. an-stem!), cp. *umhā* cited by Jacobi, § 42, 2).

¹ I take *tain* as ‘and so.’

² ‘There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness.’ Or, *suhaattāna* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

³ I am not sure that I have hit just the right meaning of *ruccissa*: nor do I see the appositeness of *pūnu*.

⁴ Ablative singular or plural, H. 3. 8, 9.

⁵ ‘By carving it or sculpturing it (Sculptor, *utkīrya*), by putting on the finer touches’ as contrasted with the first or rougher “fashioning” (*ghadāna*). The Marāṭhi *kandāraṇeṁ*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

⁶ ‘Makes fully manifest (the form), displays it to advantage.’

⁷ Properly, *gārikā*, which is usually defined as ‘russet, red chalk.’ But Hemachandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,¹ which is the spell that fascinates the heart, and is a sixth arrow of Cupid,² and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,³— pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.⁴

19

[*Behind the stage* (is heard the Heroine, saying :)]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison; a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames;⁵ likewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.⁶

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?⁷ [2] will he then even today take no notice of his lotus root⁸ that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,⁹ that is being sprinkled with most intolerably scalding water?¹⁰ of his single string of monster pearls that [now]

from the ground. The wounded Calya is said to run blood as the mountain runs gāri-
rika, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

¹ The five words of lines *ab* are nominatives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of *jaati*.

² He regularly has five: cp. pañca-bāna, pañcesu, pañca-sara, in Index, and p. 239, n. 2.

³ We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

⁴ By just these five things maids become possessing Cupid's banner.'

⁵ 'The wind spreads as it were its friend.' The friend of the wind is the fire,— Hema-chandra, 1099, p. 444. OB. cites anila-sārathi as a name for fire from MBh. i. 15. 1 = 1058.

⁶ Similar thoughts at ii. 42.

⁷ Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

⁸ Muṇaliā, properly 'little lotus-root.' Is it used in the sense of muṇalini, 'lotus-plant,' *pars pro toto*? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 19². — Muṇalkā is used as a girl's name (with many others) in the Kādambari, p. 356³.

⁹ 'Play + saffron-dolly,' — cp. ii. 12.

¹⁰ 'Water intensely boiled and intolerable,' in allusion to iii. 20⁴.

in a trice is parting?¹ of his meadow of rose-bay,² that the musk-deer are plundering?³ [3]— Well, your vision has turned out true.⁴ Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.⁵

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kurañgikā.]

HEROINE. [Timidly—to herself.] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Civa], well-pleased, allowed Cupid to resume his own bodily form?⁶ or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [Aloud.] This I regard as a piece of jugglery. [19]

JESTER. [Taking the King's hand.] Lady, the jugglery has become real. [21]

[The Heroine stands abashed.]

KURAÑGIKĀ. Dear Karpūra-mañjari, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising.]

KING. [Taking her hand.]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising!— Cupid have mercy on my eyes after the sight of such amplexness [of breasts]!⁷ [21]

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

¹ The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

² The Tabernæmontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prâkrit name, "knot-leaf," may refer to this.

³ No jealous rival of the King has turned up thus far.—But see Konow's view, note 1.

⁴ Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

⁵ For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

⁶ Cupid was burned by the fire of Civa's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Râmâyâna, i. 23. 10-14, Bombay; or Ku-mâra-sambhava, iii. 71.

⁷ For their beauty is enough to blind me!— See note on nîvesa, iii. 7d.

burnished gold, nor champak blooms,— with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.¹ 22

JESTER. Her ladyship, Karpūra-mañjari, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [So doing.] Oh dear! I've put out the light with the wind from my garment. [4] [Reflecting.— To himself.] Never mind. We'll just go to the pleasure-garden. [Aloud.] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[All make as if they were going out.] [10]

KING. [Holding Karpūra-mañjari by the hand.]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness² as thou movest along; in order that the kala-hānsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.³ 23

[Showing by his demeanor his delight at the touch of her hand.]

The prickles of the young gourd-melon,⁴ the filaments of the cadamba flower, which today are witnesses of the touch of thy hand,—these will remain as if fastening themselves to my limbs.⁵ 24

[Behind the stage.]

A BARD. May the rising moon bring pleasure to the King.

¹ To whose eyes? to his own? if so, the stanza is flat indeed!

² Cañcura seems to be an intensive adjective from car: cp. cañcuryate, and Whitney, § 1148 k (jañjapa, tartura, etc.). The purpose of the “unsteadiness” or “waddling” is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

³ ‘In order that at last the kala-hānsa-group, in its play-going, may be uncomely.’

The kala-hānsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (kala—see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāna often mentions it—see Index to Riddings’s Kādambarī, p. 224.

⁴ Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, “when young, exceedingly hairy.” Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

⁵ That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 43^a.

This conceit of Rājaçekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāna: cp. Harsha-charita, text p. 267⁸, utkantakita-kapola-phalakena, lagna-karṇotpala-kesara-pakṣma-çakalena, iva mukha-çaginiā. See p. 220.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight ; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,¹ has risen, digit by digit, till at last the full disk is above the horizon.²

25

And again :

Without saffron, without sandal,³ is the embellishment of the ten bride-like regions of heaven;⁴ without bracelets, without ear-rings, is the decoration of the round earth;⁵ without withering, without fainting, are the flowers⁶ (*or* without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign);⁷ a garland of moon-beams is massed in the sky.⁸

26

¹ Muuunda, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens.—I use "tufts" advisedly for sihā.

² The moon has gone to full-diskedness in the one-digit-manner.'

³ That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one": it makes the sky yellow, and that without the help of saffron; it makes the air seem cool, and that without the help of sandal.—This stanza recurs at Viddh. iii. 12.

⁴ The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So Bhartṛhari, in his *bhūḥ paryāñkah*, describing the ascetic, says : "His couch is the ground; the blue sky above is his roof; and the moon-beams he hath for his candle; north, east, south, and west are the maidens (*dik-kanyāś*) that fan him with breezes for chowries." Rājaçekhara has the same bold metaphor two stanzas later, iii. 28^a, in *disā-sundarī* (if not also in a variant of iii. 29, "dig-vadhū"); and it recurs as *dik-sundarī* in Jayadeva, *Gīt*. vii. 1. Bāṇa speaks of the "regions," ācāśas, as maidens, Kādambari, p. 390^b.

⁵ I take *bhuvana-māṇḍali* as 'round of the earth,' = *mahi-māṇḍala* or *bhū-māṇḍala*. Viddh. reads *dharani-* for *bhuvana-*.

⁶ That is, In the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*agosayat*) and which "bewildered" them or "made them faint" (? *amohayat*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26¹), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

⁷ From Cupid's equipment are missing "Parcher" and "Bewilderer": these are the names of two of Love's arrows—see note to i. 32^a. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyaṇa*, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay.—Love's arrows, his bow, and his missiles are all formed of flowers: *puṣpāny asya iṣu-cāpa astrāṇi*, Hemachandra, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers—a use which I cannot deem unforced.—BR., under *gus*, cite *na mlāyanti na gusyanti kusumāni*.

⁸ The area of denotation of *āvali* and *āli* is not coincident with that of any English word. See Hemachandra, 1423, for their

JESTER. Well, Kāñchana-chānda has described the loveliness of moon-rise ; so now it's Mānikya-chānda's¹ turn.

[Behind the stage.]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ;² they have pendent festoons of lustrous (*or rarest*) pearls ;³ they swarm with doves let loose ; in them are prepared charming pleasure-coaches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk.⁴

27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ;⁵ they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud.

28

JESTER.

White swan of heaven's pool,⁶
Of Cīva's crest, the jew'l,⁷
A bulb⁸ of love
'S the moon above!

29

synonyms, among which is mālā. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find āvali used of a 'string' of pearls ; and of a 'wreath' of tresses ; but also of a 'set' of teeth ; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 2¹⁰. Like its synonym rāji, it is used with dhūma of a 'column' of smoke. Mālā is used of bees, ii. 13 ; of curly locks, ii. 20. — See Konow's version, p. 289.

¹ This designation is nearly tantamount to Ratna-chānda, the name he bore at i. 1⁶².

² 'Ablaze with given or brought-in lamps.'

³ See additional note, p. 289.

⁴ 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' Ucchañga, 'on the surface,' = 'on,' with attenuated meaning, as in the case of tala = 'on' and antara = 'in.'

⁵ 'The moon-beams (enañka-pāā) are giving as it were an overspreading (see chur in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum. — For dik-sundari, see iii. 26^a note.

⁶ Similarly the sun is so called, e.g. Daçakumāra-charita, p. 1¹⁶.

⁷ For the moon as Cīva's crest-jewel cp. i. 3.—The pronunciation of jewel so as to rhyme with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

⁸ Kanda, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root," but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rimes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207.

KURAṄGIKĀ. Proud of his ally, the moon,¹ crushing the pride of jealous maids,² with bow of fresh champak blossoms, Cupid is victor, the impetuous. 30

[*To Karpūra-mañjari.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjari stands abashed. Kuraṅgikā recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,³ appears in all its beauty,⁴ manifest,⁵ the antelope with which the disk is marked,⁶ bearing a likeness to a playful koīl. 31

KING. Oh, what an intuition for quite new conceits⁷ has Karpūra-mañjari! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made—behold!—upon its own round disk a black collyrium-mark, disguised as its “Fleck.”⁸ 32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it],—then it might mock at the moon (*or*, then its likeness to the moon would be complete).⁹ 33

¹ ‘Possessing pride made by the moon.’ The moon is Love’s most potent coadjutor—cp. notes to ii. 5^b and 50^b, and especially Kādambari, p. 559¹².

² Gharatṭa, is a ‘hand-mill’ such as the women turn in India—see the excellent kātakṣa-verse, re re gharatṭa, Parab’s Subh. p. 434, 105, for which Peterson, Subhāśitāvali, 2388, has re re yantraka. Vāsudeva says “crusher,” pesana-kartā.

³ Vilāsa is ‘outside looks’ and also ‘beauty’—such as old ivory might have. Cp. Kādambari, p. 390¹¹.

⁴ Thus I render bhai.

⁵ And thus phurantao.

⁶ ‘The fleck-antelope’: cp. ii. 20, note.

⁷ Vatthu, ‘the substance’ (as distinguished from the form, utti) is in this case little more than a ‘conceit,’ that is ‘ingenious thought or fancy.’

⁸ ‘Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], “Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee,” a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with “Fleck” disguise.—For the well-known antelope-spot, see note to ii. 20.—The position of tuha after the tti is exceptional.

⁹ Either, 1. ‘Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon’ on account of its superior beauty.

Or else, 2. ‘Then the moon (nominative) would get a mocking, i.e. would incur contempt.’

Or else, 3. ‘Then it would attain to the assumption-of-the-appearance of the moon.’

Cp. Bhartrhari’s vaktrām candra-vidambi, pañkaja-parihāsa-kṣame locane. Here the parallelism of parihāsa, and Böhtlingk’s interpretation of his conjectural -vidambi

[To the moon.]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]¹

KING. But what is this uproar?

KARPŪRA-MAÑJARI. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kurañikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,² and is coming.

KURAÑGIKĀ. Well, it's hunchbacks and dwarfs³ and pygmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MAÑJARI. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.⁴

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453.

Mahābāla Krishna Cāstrin, in his edition of the Ārṅgūra-çataka, 22 (Nirnaya Sāgara Press, 1888), supports B's conjecture, but renders it by *candra-anukāri* etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of *jai vi*.

¹ We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

² 'Has resorted to trickery' (*vañcanā-gadām*), or 'has come here by a trick' (*vañcañā-āgadām*).

³ Griffiths, i., p. 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 85.—Concerning the inmates of the seraglio, see Sāhitya-darpana, § 81.

⁴ 'May go to my prison, entering by this same subterranean opening.'

ACT IV.

[*Then enters the King with the Jester.*]

KING. Alas!

The summer's heat is very intense ;¹ mighty is love ; how pray is it to be borne ? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think : the time that is made terrible by the intense sun, and separation from the beloved.² 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat ; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[Behind the stage.]

A PARROT. Well, won't Polly tear out your top-knot by the roots ? — *I guess !* [4]

KING. [*Laughing.*] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove ?

JESTER. [*Angrily.*] Ah, you wretch of a bird, you'll be cat's meat next. [8] *[(The parrot again) behind the stage.]*

There's nothing I mightn't expect from the like of you³ — if I hadn't a set of wings.⁴ [10]

KING. Why ! I believe it has flown. [*To the Jester.*]

The nights are of short duration and the days are waxing long. The round of the moon is broken⁵ and the disk of the sun is unbroken. Why

¹ Gādhaar', i.e. gādhatarā-.

² The thought of this stanza is repeated in different language at Bālar. v. 25 and Viddh. iv. 6, as Dr. Konow points out, p. 206.

³ 'Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2¹⁰, seems also to come from the parrot. For the ablative, see p. 203. — Cp. Viddh. p. 29⁴.

⁴ "Set" seems to be used humorously ; see note to iii. 26^d.

⁵ 'The moon attains diminution' — so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days,— why should it not be broken, then, with knife-points?¹

3

Moreover,² it is altogether to be praised³ if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;⁴ play in the bathing-pools until night-fall; in the evening, cool liquor;⁵ and love's embraces in the last watch of a summer night;⁶ these are the five arrows with which Cupid wins his victories: his other shafts are split and broken.

4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because⁷ in them the betel⁸ leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor.

5

KING. [Yes.] And this too is pleasant about them:⁹

Flutes, tremulous as if with koil notes,¹⁰ are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling.

6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment;¹¹ attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,¹² bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

¹ Khanda is 'broken, incomplete,' or (of the moon) 'not full, gibbous'; a-khanda is 'not incomplete,' 'complete' in form and perhaps also in power; khandijjai is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

² An adversative conjunction (*kim tu?*) would be much more appropriate here.

³ 'It [the arrangement] is altogether (niunam) to be praised' (*glāgh*).

⁴ Oll-añsuān: cp. iv. 7^b.

⁵ Cp. my note to i. 22 and the lampoon there quoted.

⁶ Cp. Rāvana-vaha, ed. Goldschmidt, xii. 13.—Jām kim pi = 'some, a little,' with nihuvanām.

⁷ The three long bahu-vrihis are "adjec-

tives that contain reasons"—hetu-garbhavīcēganānī.

⁸ *Piper betle*, a perennial creeper, Roxburgh, p. 53, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp. iv. 9¹⁰) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box*.—Areca palm, Griffiths, fig. 60.

⁹ 'About them' (ettha), i.e. the summer days.

¹⁰ 'Having koil-notes and wavy.' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

¹¹ Cp. iv. 4^a.

¹² Cp. my note to ii. 14^b.

likely to be prescribed¹ by the physician [who treats the disease] of love,² as the sole charm against the pains of the heat when the spring season melts into summer.³

7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,⁴ who in the nights are be-sprinkled with drops of water that come from the punkahs,—of such, the Five-arrowed God accomplishes the enslavement.

8

KING. [Making as if he were recollecting something.]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,⁵—for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days]⁶ bring not even to a small degree the delights of love,—for them the days give birth to [vain] wishes only and drag by as if they were each a month long.

9

[Addressing the Jester.] Is there any news about her?

JESTER. Yes, there is. Listen, old man! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjari's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.⁷ [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kaliṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anaṅga-lekhā, Chandana-lekhā, Chitra-lekhā, Mṛgāñka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

¹ ‘To be offered or brought into service’—root *nī* + *upa*.

does not show here how far the summer has progressed.—This costume, at all events, is light.

² Or, ‘by the Cupid-physician,’ by Dr. Cupid. But perhaps this would be too jocose for the King in his present mood. “He’s got it bad.”

⁴ ‘Possessing practised interval-less bathings in the evening.’

³ ‘At the going of the season of Madhu,’ i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 214, or Whitney, JAOS. vi. 414, and ep. note to ii. 6²¹). *Vasanta* is followed by *grīṣma*, ‘summer,’ but the text

⁵ I take *ghadānā* as ‘combination’—see OB. And to *bhaṅgi* I assign the meaning ‘Art und Weise sich zu kleiden’ (= ‘garb’) given it by OB., s.v., with a citation for it in that sense from our poet.

⁶ Or, ‘These burning days,’ *samतāviṇo*.

⁷ ‘The entrance was closed by the Queen, making (*kṛ*) it hole-less.’ See p. 220.

Betel-box bearers,¹ girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Mānikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *kelī*, Anañga-kelī, Barkarkelī,² Sundara-kelī, Rāja-kelī, and Kandarpa-kelī, holding shields and swords, took their places³ on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravatī, Tarañgavatī, Kallolavatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sārañgikā, sent with some message from her. [14] [Then enters Sārañgikā.] [15]

SĀRAÑGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories⁴ for the great festival of the Deity of the Banyan.⁵ [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charchari.⁶] [22]

JESTER. Behold, these maidens,⁷ richly adorned with pearls,⁸ at the close of the dance but scantily attired, are sprinkling each other with

¹ The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR., the compounds of *tāmbūla*; and cp. note to iv. 5^a.

² See Zachariae, Mañkhakoça, Nachträge.

³ I suppose *ādhatta* (= ārabdha, H. 2. 188) means 'fassten Fuss.'

⁴ Uvaarāna seems to imply all this.

⁵ The deity supposed to reside therein during the *vata-sāvibṛī-vrata*. The time of this observance is given as the full moon of Jyāishtha by the Vratārka. I have a lithographed edition of the Vratārka, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see Nirṇaya-sindhu, II., folio 11a, 3.

— Or see Hemādri, Chaturvarga-chintāmani, Vratākhandā, xxi., p. 273⁴. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the Journal of the American Oriental Society, pages 53–66.

⁶ The carcari is a peculiar dance (cp. Vikramorvaçī, act iv.), accompanied by various poses as mentioned in the next verse. — Root *viç* + *pra*, in the sense of 'makes its début, begins, geht los'?

⁷ Whom they see as they look down from the palace roof.

⁸ 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. 10

And here¹

Circling around with charmingly-varied pose of hands and feet,² these two and thirty dancing-girls,— they tread their mazy rounds, their steps keeping time with the music.³ In thy court is seen the “Staff-dance.”⁴ 11

With their shoulders and heads even,⁵ with their arms and hands even, other maidens, each with clean-cut pose,⁶ and ranged in two rows each facing the other, are rendering the *challi-dance*⁷ and regulating its tempo by the beaten measure.⁸ 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.⁹ These—fair as Cupid’s arrows, though consisting only of water¹⁰— fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,¹¹

¹ The Saṅgīta-Ratnākara, Ānanda-ācāra-ma edition, in its nartana-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

² I take *bandha* as pose in the nautch.

³ ‘Possessing steps (pada) that have followed the beats’ (*tāla*), that is, ‘the time or measure,’ which was marked by clapping of hands, and perhaps also (as in iv. 17^a) by the rhythm of the song.

⁴ The *rāsa* is a rustic dance like that of Krishna with the herdswomen. See Vishṇupurāṇa, v. 13. 23, or Hall’s Wilson, vol. iv., p. 324 f.—From SR. I cite *danda-pakṣa*, vii. 642; *danda-recita*, vii. 651; *danda-pāda*, vii. 711, 965, 1015, 1186.

What the “staff-dance” is I know not. Perhaps a dance in which the dancers were arranged in “columns” (cp. iv. 12, and *danda* as used at ii. 9^a)?—I recently witnessed, as part of a light entertainment, a “cane-dance,” in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet.—Has it aught to do with the “staff-dancer” of the Qata-patha-brāhmaṇa? see Eggeling, Sacred Books of the East, 44. 417.

⁵ Sama seems to be a technical term for

‘in a natural position.’ Svabhāvena sthito bhūmāu samah pādo ‘bhidhiyate, SR. vii. 316. Konow cites Nātya-śāstra, x. 13.

⁶ OB. defines *rekhā* as ‘correct pose of all the limbs in dancing.’ “Pose-clear,” “with clean-cut poses,” may be an *avyayībhāva*, or else an adjective with *callīm*.

⁷ SR., vii. 1215, enumerates ten rustic dances. The first is *cāli*: it is “not too fast nor too slow” (in the *madhya-laya*); and is characterized by the “simultaneity” (*yāugapadya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālivāḍa*.

⁸ ‘The callī, possessing a connection of *tāla* and tempo’: that is, ‘whose tempo is regulated by the *tāla*’ (see above). The *layas* or *tempi* are fast, middling, and slow.

⁹ ‘Others throw jet-water by means of the *jantas*.’ They don’t use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

¹⁰ ‘These (*tāo*—sc. dhārāo, ‘jets’), having a beauty [as] of water-arrows of Cupid.’ Konow cites Viddh. iii. 25.

¹¹ ‘Possessing lampblack-collyrium-black-bodies.’

holding triple¹ bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,² [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene. 15

And one fawn-eyed girl, sounding the drum that makes you shudder,³ and with the pleasant noise of a tambour, with her creeper-like arms alternately⁴ swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,⁵ with a jingling made by their bells, with the measure regulated by the tempo of vocal music,⁶ and with the clear tinkle of anklets. 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters *Sāraṅgikā*.]

SĀRAṄGIKĀ. [Looking before her.] Here is the King, who has come from the Emerald Seat⁷ into the Plantain Arbor.—Well, I'll go to him and announce the Queen's message. [4] [Approaches.] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around⁸ the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons⁹ from a clear sky?

KING. Sāraṅgikā, explain it all in full. [9]

SĀRAṄGIKĀ. You shall hear. On the fourteenth day,¹⁰ just past, the

¹ "Triple": made in three pieces?

² Ποιλήνδαι ἀγριωφάγοι, Ptolemy, vii. 1. 64.

³ SR. treats *hudukkā* at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled.—Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes.—See root *vad*.

⁴ Contradicts *yāugapadya*, p. 280, note 7.

⁵ 'Perform tempo-dance-grace.'

⁶ For *jantia*, see under *yantra*.—Cp. note to iv. 11^b.

⁷ See page 254, note 1.

⁸ See root *nī-pari*.

⁹ Properly, 'white gourds,' the *Benincasa cerifera* of iii. 24—see note. Cp. p. 205 end.

¹⁰ Of the bright fortnight of *Jyāiṣṭha*; see p. 216. Cp. *Kādambarī*, p. 128^b, where the Queen goes to pay homage to Cīva "on the fourteenth day" of the month. *Gāurī* is Cīva's consort.

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: “If you absolutely must give a reward, then I suggest the following.”¹ To which the Queen said, “As your Reverence directs.” [16] And he continued and said: “There, in the Lāṭa country,² is a King named Chandasena. He has a daughter named Ghanasāra-mañjari.³ She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor.” [22] Then the Queen laughed and said, “As your Reverence directs.” And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [Laughing.] Here’s an instance of that old saw, “Snake on your head—and the doctor away” (or in some other country).⁴ The wedding is [set for] today and here, while Ghanasāra-mañjari is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?⁵

SĀRAṄGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmundā⁶ built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [So saying, she steps about and exit.] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That’s a fact. Nobody but the moon—you’d better believe—can make the moonstone statue to ooze⁷ or the [night-blooming] ḡephālikā to blossom profusely.⁸ [36]

¹ ‘Then let this [reward] be given.’

² For Lāṭa, see p. 214.

³ See iv. 20¹⁶ and note.

⁴ The proverb is discussed elaborately and interestingly by Pischel, Festgruss an Roth, p. 115. Cp. Böhtlingk, Berichte der sächsischen Gesellschaft, 1894, xlvi. 7.

⁵ For if you (the Jester) have, you know he can bring the bride here in a trice.

⁶ Civa’s consort, in a terrible form.

⁷ The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon’s rays: ep., for example, Kādambāri, p. 395⁸.

The “Thirty-two tales of the throne” are related by 32 heavenly nymphs who have been transformed into statues (*puttalikās*) of moonstone: see Indische Studien, xv. 442, 294.

⁸ None but the Magician could bring all

[Enters the Magician.] [37]

BHĀIRAVĀNANDA. Here is the Chāmudā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.¹ [He stretches out his hand to it in worship,] [saying to Chāmudā, or rather, saying of her:]

A dissolution of the universe² is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī³ as she quaffs it, in presence of Kāla,⁴ from a goblet made of the skull of Parameshthin.⁵ 19

[Enters (the sanctuary) and sits down.] Not even yet is Karpūra-mañjari [to be seen] coming out by the exit from the subterranean passage! [Karpūra-mañjari, in pantomime, makes an opening in the mouth of the passage, and enters.]

KARPŪRA-MAÑJARI. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[Karpūra-mañjari sits down.] [7]

BHĀIRAVĀNANDA. [To himself.] Not even yet does the Queen seem to be coming!⁶

[Enters the Queen.] [10]

QUEEN. [Stepping about, and looking in front of her.] Here is the exalted Chāmudā. [Pays homage to it. Then looking about, she says:] Karpūra-mañjari here!⁷ Well, what does this mean? [To Bhāiravānanda.] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[The Queen takes a few steps about the stage, (as if she were) departing.⁸] [20]

this about, just as the moon is the only one able to make the cephaličā bloom. Konow cites Viddh., p. 63⁴, 65¹. Cp. ii. 50, note 7.

The stage-directions ought here to add, iti niskrāntāu, 'Exeunt' [King and Jester]. Cp. p. 221.

¹ 'Here at the banyan-tree-root is the Chāmudā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.'

² That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Vishṇupurāna, book vi., chapters 3, 4, 5.

³ Or Chāmudā, Cīva's consort, in a terrible form.

⁴ Death or Time, the Death-god or All-destroyer.

⁵ 'From a goblet made of the skull of Brahmā,' whom Cīva slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-kṣaye*) as narrated in Kathā-sarit-sāgara, ii. 13.

⁶ 'Not even yet does the Queen come.'

⁷ See p. 286, note 4.

⁸ The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmudā; but the audience is re-

BHĀIRAVĀNANDA. [To himself, laughing.] She's gone to search Karpūra-mañjari's apartment! [Aloud.] Karpūra-mañjari, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there.—When the Queen comes back, you're to come back. [25]

[Karpūra-mañjari does so.]

QUEEN. Here is the prison-room. [27] [Enters and looks around.—To herself.] Well, I am surprised!¹ Karpūra-mañjari here! It's somebody that looks very much like her! [Aloud.] Karpūra-mañjari, my darling, how are you feeling? [Pretends to listen and repeats the imaginary reply.]² What's that you say, that you've just got a headache? [To herself.] Well then, I'll go back there [to my own apartments]. [Enters³ and looks to one side and another.] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [With these words, she steps about.⁴]

[Karpūra-mañjari enters and sits just as before.⁵] [41]

QUEEN. [Looking before her.] Karpūra-mañjari here!⁶

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjari have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[The Queen acts a little pantomime as if she were making an exit.] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 19²⁷⁻³⁹, and the second being for the action of iv. 19³²⁻⁵⁷. See the Synoptic Analysis, p. 221-2.

¹ This phrase renders ae.

² Literally, 'in the air.' This is a "dramatic phrase" (*nātya-ukti*) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpana, no. 425, or Monier Williams, Cak., p. 96.

³ That is, the audience has to imagine that she enters her own palace-apartments.

⁴ In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmundā.

⁵ That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19²⁰.

⁶ In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjari, my daughter, do just as you did before.¹ [50]

[Exit Karpūra-mañjari.] [51]

QUEEN. [Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjari.] Well, well, I am nonplussed² by the resemblance! [To herself.] It's the magic car of the master Magician, which moves about through the air or through walls,³ that brought her here! [55] [Aloud.]⁴ Friends, take each of you what I told you to take and come along back with me. [57] [She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmundā and espied her (Karpūra-mañjari).] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kurañgikā.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.⁵ [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If⁶ the beauty⁷ of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way⁸—within range of a man's eyes, then there takes up his abode in that man's bewildered⁹ heart the

¹ Namely, as at iv. 19²⁴⁻⁴¹.

² Molesworth gives this very meaning for the Marāthī *nadāne*, Prākrit *ṇad*.

³ 'Without hindrance or obstruction'—from gravity, walls, or the like. Cp. note to i. 34²⁷.

⁴ Between iv. 19⁵⁸ and iv. 19⁵⁶ the Queen is supposed to go from the prison-room to her own apartments.

⁵ See additional note, p. 289.

⁶ 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

⁷ I would assign to *rehā* here and at ii. 41^c the meaning 'beauty.' The verb *reh* means 'is lovely, *rajate*', in Hāla, no. 308; cp. H. 4. 100.—Molesworth defines Marāthī *rekhālā* (from *rekhāne*, from Skt. *rekhā*, 'line') as 'neat, comely, pretty.'—But it may be that two words of quite diverse origin have flowed together in the Prākrit *rehā*. See additional note, p. 289.

⁸ *Jaha taha*, as a phrase.

⁹ I take *vicitre* as = Skt. *vi-citte*, 'besinnungslos,' not *vicitre*. Cp. note to ii. 40^b.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.¹

20

JESTER. [Aside, to the King.²] You have made the old saw come true, "Can't trust a boat even when it's touched the shore."³ Now just cork up! [4]

QUEEN. [To Kuraṅgikā.] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra-mañjari.⁴ [6]

[Thereupon both busy themselves in pantomime about the wedding of the two.] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.⁵

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.⁶ With your hand take the hand of—Karpūra-mañjari! [13]

[The Queen utters an exclamation of surprise and looks on with a touch of despondency.]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!⁷ for Ghanasāra-mañjari is only another name for Karpūra-mañjari.⁸ [16]

KING. [Taking her hand.]

The prickles that are on the lovely fruits of the gourd-melon,⁹ and on

¹ Valaia, 'bent almost into a circle'—cp. ii. 6^d.—For puñkhia, see ii. 3^d note.

² For the "dramatic phrase," see Sāhityadarpana, no. 425.

³ Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19²⁴—iv. 20). I can't trust you.—Root qvas, passive, impersonal, with locative.

⁴ The Queen, on entering, iv. 19¹⁰, expects to find the "Ghanasāra-mafijari," whom (at iv. 18⁷) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19¹⁴. Hurrying to the prison, she finds (iv. 19²⁹) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19³⁰) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19³⁴) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19⁴³, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19⁵⁵, of supernatural means of communication between the two places. And yet, on her second return, iv. 19⁵⁹, it may be, after all, a resemblance!—Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20⁶, to array the bride; they reach their climax at iv. 20⁷; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20¹⁸.

⁵ To conduct the nuptial ceremony.

⁶ The symbolical wedding-knot, p. 289.

⁷ 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. bhulanem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!

⁸ See p. 251, n. 5: ghanasāra=karpūra.

⁹ The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,¹ — the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.²

21

JESTER. Come, man, let the circumambulations³ be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,⁴ saluting all in fitting manner, takes his seat as an Emperor.*] [4]

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King !

The lovely gourd-melon,⁵ the fresh young bread-fruit,⁶ the coral trees,⁷ the stalks of the lotus-blossoms,⁸ the bloom of the ketaka besides,— I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.⁹

22

of a theme which we have heard — see iii. 24 and the notes, and iv. 22^a. For the gourd-melon in particular, see note to iii. 24^a. — As to horripilation, see note to ii. 46^d.

¹ Concerning odor etc. of the ketaka or screw-pine, see note to ii. 62¹. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.— Kālidāsa speaks of “ketaki-needles,” Rtu-saṁhāra, ii. 23.

² ‘As a thick-set horripilation-shoot-range.’ — It may be that aṅkura is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for āli, I despair of finding a fit English word for it; see my note to iii. 26^d. Perhaps the word *range*, considering its scope, is as good as any.

³ The groom leads the bride thrice sunwise around the nuptial fire. See my Sanskrit Reader, p. 400.

⁴ Molesworth gives ‘joy, delight, gratification’ for utsāha : cp. BR. v. 1168.

⁵ Already mentioned twice: iii. 24^a (see note) and iv. 21^a.

⁶ The Artocarpus integrifolia or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic'y, s.v. bread-fruit; or H. W. Cave’s Picturesque Ceylon, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each. They are pale green with granulated surfaces. Other species of Artocarpus, the hirsuta and the echinata, have, as their names imply, very spinous fruits.

⁷ The Erythrina indica: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic'y, under Erythrina.

⁸ The kamala is the blossom of the Nelumbium speciosum. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. Danda here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. Spriche, 2988, 6432, 2250. — Beautiful pictures of lotuses, Griffiths, figs. 61–63.

⁹ ‘I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done?

KING. Is there anything I could wish better even than this? For

The Queen, although she now has a rival in my affections,¹ is not angry; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life; and I have attained to the rank of Emperor!² What else could one ask for? By thy favor I have gained all that men think worth the having.³

23

Yet for this would I pray:

[*Words of Bharata.⁴*]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,⁵ be quenched by the rain of the sidelong glances of Fortune!

24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'

Phuda, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with *putṭha*.—Mellanti, 'are let loose, shoot out,' equivalent to *mucyante*.—Perhaps *nicullasā* is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

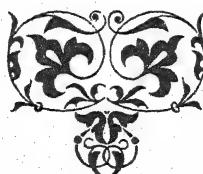
¹ 'The Queen, in the position of rival wife, is not angry.'

² 'The rank of Emperor has come to pass.'

³ 'All that which is obtained among mankind.'

⁴ The author of the famous *Nātya-çāstra*: see Lévi, Théâtre, p. 297 etc. Cp. the close of the *Gakuntalā*, of the *Mālavikā* (2d ed. Pandit, p. 162¹²), of the *Urvaśi* (ed. Kale, 1898, p. 146⁹), and of the *Ratnāvali* (ed. Cappeller, p. 329⁶).

⁵ Sanskrit books make frequent allusion to the poverty of men of learning. Fortune has no fondness for them—Sprüche, 2570. See also 6432, 2081. The enmity (*vāira*, *virodha*) between the Goddess of Fortune (*Cri*) and the Goddess of Learning (*Sarasvatī*) is proverbial: Sprüche, 4086, 3941.



Additional Notes.

ii. 6²³.—Swing festival of Gāuri: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 453, quoting Devī-purāṇa, āndole dolayet (Devīm); Nirṇaya-sindhu, Benares, 1875, ii., folio 2a, 6 (*ibidem*, 5a, 1, swinging of Lakshmi); Vratārka, Benares, 1875, folio 15a, 11; Dharma-sindhu, Bombay, 1888, p. 31 end (the festival lasts to the end of the month, māsa-paryanta). For āndolana-vidhi, Hemādri, l.c., p. 745 f.

ii. 41⁹, 50².—The “appointment” here mentioned would seem to have been arranged by Vichakṣhanā with the Jester during or before the scene between King and Porteress, ii. 0¹. The interval is “long” to the King, ii. 6²: cp. ii. 6¹⁶. To this arrangement, perhaps, the saccāṁ edām of ii. 6⁴ refers. At ii. 41² the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then “at hand.” It cannot be the meeting of act iii., which is some 40 days later. And the açoaka scene involves no “meeting.”—In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen’s jealousy and of her imprisoning the Heroine.

iii. 26.—Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendifrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

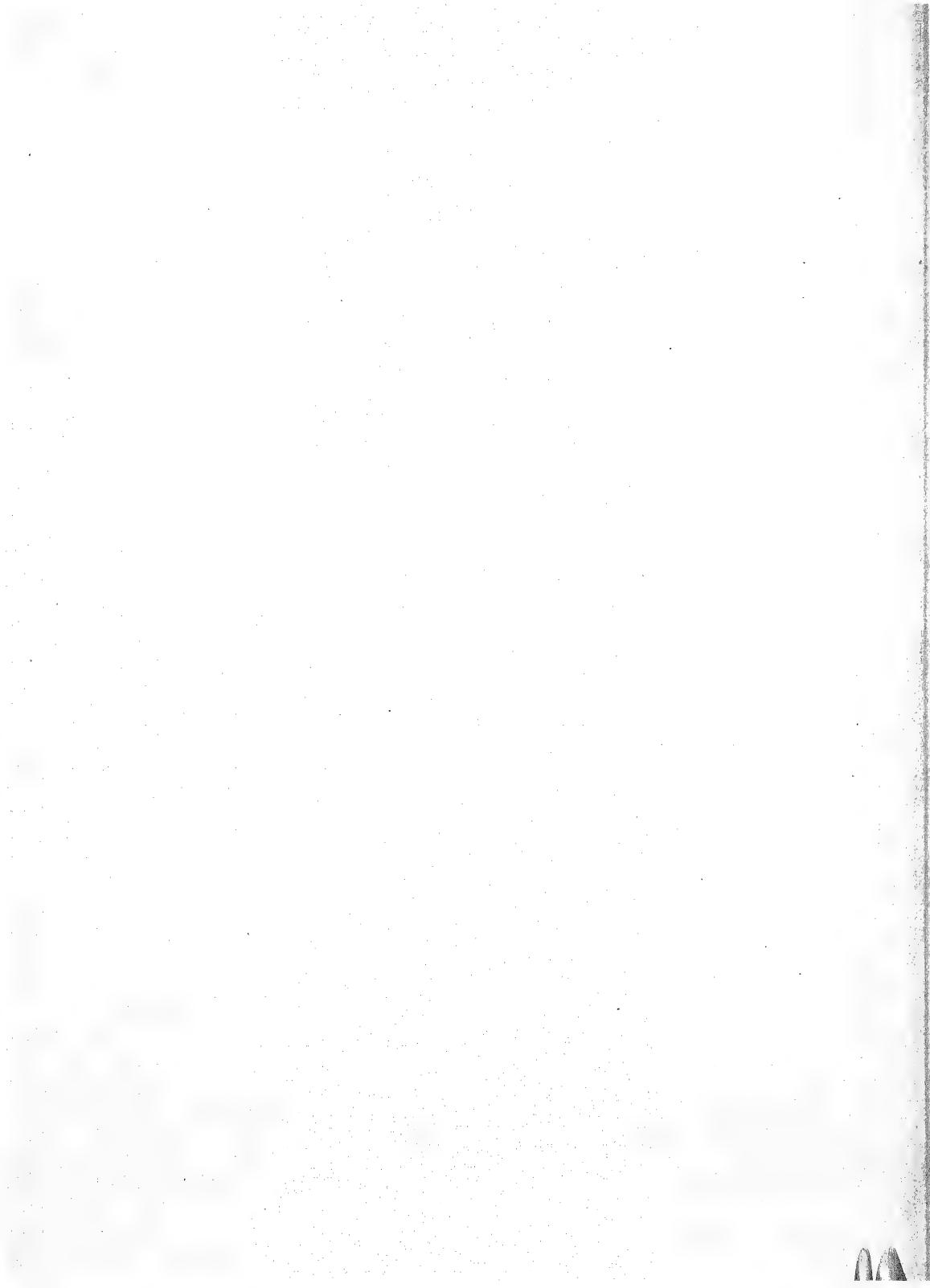
verschieden ist (die nicht versiegzt und nicht bethört), werden die Mondstrahlen angehäuft. — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -āvali.

iii. 27.—“Some reference should be made to the profusion of jewelled ornaments of goldsmiths’ work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 18).”—Griffiths, i., p. 16 a.

iv. 19^{64, 66}.—Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20.—Since my note on rehā was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles rehā. — He doubts my interpretation of vicitte.

iv. 20¹².—A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, das altindische Hochzeits-rituell, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, Marriage Ceremonies, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, Bihar Peasant Life, § 1331, 1337.



Books for the Study of Indo-Iranian Languages

(*Sanskrit, Prākrit, Pāli, Avestan*),

Literatures, Religions, and Antiquities.

Published by Messrs. Ginn and Company,

Boston, New York, Chicago, and London.

Whitney's Sanskrit Grammar.

A Sanskrit Grammar, including both the classical language, and the older dialects, of Veda and Brahmana. By WILLIAM DWIGHT WHITNEY, [late] Professor of Sanskrit and Comparative Philology in Yale University. Third (reprinted from the second, revised and extended) edition. 1896. 8vo. xxvi + 552 pages. Cloth: Mailing price, \$3.20. Paper: \$2.90.

Of the original edition of this work no description need be given. This new edition embodies new material, gathered by the author and by others during the past ten years, so far as it fitted into the plan of the work. In particular, the author has been able to correct and repair certain errors and omissions in the first edition, and to speak with more definiteness on very many points relating to the material and usages of the language. The paragraphing of the first edition has been retained throughout, though subdivisions have been more thoroughly marked.

Supplement to Whitney's Sanskrit Grammar.

The Roots, Verb-forms, and primary Derivatives of the Sanskrit Language. A Supplement to his Sanskrit Grammar, by WILLIAM DWIGHT WHITNEY. 1885. 8vo. xiv + 250 pages. Paper: Mailing price, \$2.00.

The fact that the roots are briefly and clearly defined, and the forms conveniently given, makes this work useful even in the early stages of Sanskrit study. Each formation and derivative is dated according to the period of its appearance in the literary records of the language.

Cappeller's Sanskrit-English Dictionary.

A Sanskrit-English Dictionary. Based upon the St. Petersburg Lexicons. By CARL CAPPELLER, Professor at the University of Jena. Royal 8vo. Cloth. viii + 672 pages. By mail, \$6.25.

This dictionary covers a wide range of Sanskrit texts. It is accurate, sufficient, and brief. Typography, paper, and binding are excellent. The size is truly handy; the price, small. The author had already published a Sanskrit-German Dictionary. This Sanskrit-English one, therefore, has practically the advantage of being a second edition, and is an improvement upon its German original in many ways.

Lanman's Sanskrit Reader.

A Sanskrit Reader: with Vocabulary and Notes. By CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. For use in colleges and for private study. Royal 8vo. Complete: Text, Notes, and Vocabulary, xxiv + 405 pages. Cloth: Mailing price, \$2.00. Text alone, for use in examinations, 106 pages. Cloth: Mailing price, 85 cents. Notes alone, viii + 109 pages. Cloth: Mailing price, 85 cents.

This Reader is constructed with especial reference to the needs of those who have to use it without a teacher. The text is in Oriental characters. The selections are from the Mahā-bhārata, Hitopadeṣa, Kathā-sarit-sāgara, Laws of Manu, the Rigveda, the Brahmanas, and the Sūtras. The Sanskrit words of the Notes and Vocabulary are in English letters. In the Vocabulary great pains have been taken to show how secondary, tertiary, and later meanings have grown out of the original meaning, and to illustrate these transitions of meaning by analogies from the English and other familiar tongues, and to enable the student to trace every form back to its root by means of references to Whitney's chapters on word-formation, and by giving the root itself and the intermediate forms. Etymologically kindred words from the Greek, Latin, Anglo-Saxon, and English are given along with their meanings. The Notes render ample assistance in the interpretation of difficult passages, and in the explanation of allusions to the antiquities of India. With them are given concise literary-historical introductions to a number of the most important branches of the literature.

Sanskrit Text in English Letters.

Parts of Nala and Hitopadeṣa in English Letters. Prepared by CHARLES R. LANMAN. Royal 8vo. Paper. vi + 44 pages. Mailing price, 30 cents.

The Sanskrit text of the first forty-four pages of Lanman's Reader, reprinted in English characters. The Vocabulary and Notes of the Reader apply exactly also to this reprint, inasmuch as the reprint corresponds page for page and line for line with its original. With the help of the Grammar and of the Reader and of this reprint, the student will be able to acquire a knowledge of the forms and structure of the Sanskrit language and to do some reading, without first troubling himself to learn the Nāgarī alphabet.

Perry's Sanskrit Primer.

A Sanskrit Primer: based on the *Leitfaden für den Elementar-cursus des Sanskrit* of Prof. Georg Bühler of Vienna. By EDWARD DELAVAN PERRY, Ph.D., Professor of Greek in Columbia College, New York. 1885. 8vo. xii + 230 pages. Mailing price, \$1.60.

This book is an attempt to combine Professor Bühler's admirable practical exercises in translating from Sanskrit into English and from English into Sanskrit, with the systematic exposition of the Grammar as given by Professor Whitney. To this end, the *Leitfaden* has really been rewritten. An introduction has been added, giving a general view of the structure of the language; and the exercises have been somewhat abbreviated. Care has been taken to retain nothing but what would meet the real needs of a beginner; and regard has been had for those who may take up the study without a teacher. The book has sufficient vocabularies.

Kaegi's Rigveda.

The Rigveda: the oldest literature of the Indians. By ADOLF KAEGI, Professor in the University of Zürich. Authorized translation [from the German], with additions to the notes, by Robert Arrowsmith, Ph.D. 1886. 8vo. Cloth. viii + 198 pages. Mailing price, \$1.65.

This work treats of Vedic literature and exegesis, of the Vedic people, and of Vedic civilization; of the language and form of the hymns of the Veda; of their contents; and of the Vedic religious thought; of the Vedic divinities; of the Vedic beliefs, especially the belief in immortality; of Vedic secular poetry; etc. The notes (pages 95-180) comprise a very full explanatory, justificative, and bibliographical comment upon the main body of the book.

Hopkins's Religions of India.

The Religions of India. By EDWARD WASHBURN HOPKINS, Professor of Sanskrit in Yale University. 1895. 12mo. Cloth. xvi + 612 pages. Mailing price, \$2.00.

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. The point of view is chiefly historical and descriptive, but the causes leading to the successive phases of religious belief are kept prominently before the reader. A new feature of this book, as compared with the one work that has preceded it on the same lines, Barth's Religions of India, is the constant employment of illustrative material, drawn from the original sources. Copious extracts are given from Vedic, Brahmanic, Jain, Buddhistic, and later sectarian literatures. The volume contains also a full description of the modern sects of to-day, a chapter on the religions of the wild tribes, and one on the relations between the religions of India and those of the West. The book is supplied with index, map, and a substantial bibliography.

Philadelphia Oriental Studies.

Oriental Studies. A selection of the papers read before The Oriental Club of Philadelphia, 1888-1894. Boston, 1894. 8vo. Cloth. 278 pages. Mailing price, \$2.00.

The volume contains thirteen papers. Among them are three that have to do with Indic studies: The Physical Geography of India, by Professor M. W. Easton; the Holy Numbers of the Rigveda, by Professor E. W. Hopkins; The Aryan Name of the Tongue, by Professor H. Collitz.

Jackson's Avesta Grammar.

An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

Jackson's Avesta Reader.

Avesta Reader: First Series. Easier texts, notes, and vocabulary. By A. V. WILLIAMS JACKSON. 1893. 8vo. Cloth. viii + 112 pages. Mailing price, \$1.85.

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

Other Avestan Works.

A Hymn of Zoroaster: Yasna 31. Translated with comments by A. V. WILLIAMS JACKSON. 1888. 8vo. xii + 62 pages. Paper, cut. Mailing price, \$1.05.

Text and translation are on opposite pages. Commentary follows. An introduction on method, and full indexes are given.

The Avestan alphabet and its transcription. By A. V. WILLIAMS JACKSON. With appendices. 1890. 8vo. Paper. 36 pages. Mailing price, 80 cents.

Discusses the Avestan alphabet paleographically and phonologically, and proposes a scheme of transliteration, which has since been sanctioned by Brugmann.

Harvard Oriental Series.

Edited, with the coöperation of various scholars, by

*Charles Rockwell Lanman,
Professor of Sanskrit in Harvard University.*

Published by Harvard University, Cambridge, Massachusetts,
United States of America.

* * * A copy of any one of these volumes, postage paid, may be obtained directly anywhere within the limits of the Universal Postal Union by sending a Postal Order for the price as given below, to *Harvard University, Cambridge, Massachusetts, United States of America.*

VOLUME I. — The Jātaka-mälā: or Bodhisattvāvadāna-mälā, by Ārya-çūra; edited by Dr. HENDRIK KERN, Professor in the University of Leiden, Netherlands. 1891. Royal 8vo. Cloth. xiv + 254 pages.

This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the *Bijdragen tot de taal-, land-, en volkenkunde van Nederlandsch Indië*. The same version has also appeared in revised form in Professor Max Müller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

The price of volume I. is one dollar and fifty cents (\$1.50) = 6 shillings and 2 pence = 6 marks and 25 pfennigs = 7 francs or lire and 70 centimes = 5 kroner and 55 öre = 3 florins and 65 cents Netherlandish.

VOLUME II. — The Sāmkhya-pravacana-bhāṣya: or Commentary on the exposition of the Sāṅkhya philosophy; by Vijnānabhiṣu; edited by RICHARD GARBE, Professor in the University of Königsberg, Prussia. 1895. Royal 8vo. Cloth. xiv + 196 pages.

This volume contains the original Sanskrit text of the Sāṅkhya Aphorisms and of Vijnāna's Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the *Abhandlungen für die Kunde des*

Morgenlandes, vol. ix., Leipzig, Brockhaus, 1889. "In spite of all the false assumptions and the errors of which Vijñānabhikṣu is undoubtedly guilty, his Commentary . . . is after all the one and only work which instructs us concerning many particulars of the doctrines of what is, in my estimation, the most significant system of philosophy that India has produced." — *Editor's Preface*.

The price of volume II. is the same as that of volume I.

VOLUME III.—Buddhism in Translations. By HENRY CLARKE WARREN.

1896. 8vo. xx + 520 pages.

This is a series of extracts from Pāli writings, done into English, and so arranged as to give a general idea of Ceylonese Buddhism. The work consists of over a hundred selections, comprised in five chapters of about one hundred pages each. Of these, chapters ii., iii., and iv. are on Buddhist doctrine, and concern themselves respectively with the philosophical conceptions that underlie the Buddhist religious system, with the doctrine of Karma and rebirth, and with the scheme of salvation from misery. Chapter i. gives the account of the previous existences of Gotama Buddha and of his life in the last existence up to the attainment of Buddhahood; while the sections of chapter v. are about Buddhist monastic life.

The price of volume III. is one dollar and twenty cents (\$1.20) = 4 shillings and 11 pence = 5 marks = 6 francs or lire and 20 centimes = 4 kroner and 44 öre = 2 florins and 91 cents Netherlandish.

VOLUME IV.—Rāja-çekhara's Karpūra-mañjarī, a drama by the Indian poet Rāja-çekhara (about 900 A.D.): critically edited in the original Prākrit, with a glossarial index and an essay on the life and writings of the poet, by DR. STEN KONOW, of the University of Christiania, Norway; and translated into English with notes by PROFESSOR LANMAN. 1901. Royal 8vo. Cloth. xxviii + 289 pages.

Here for the first time in the history of Indian philology we have the text of a Prakrit play presented to us in strictly correct Prakrit. Dr. Konow is a pupil of Professor Pischel of Halle, whose preliminary studies for his forthcoming Prakrit grammar have already made his authority upon this subject of the very highest. The proofs have had the benefit of Professor Pischel's revision. The importance of the play is primarily linguistic rather than literary.

The price of volume IV. is the same as that of volume I.

In preparation.

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late WILLIAM DWIGHT WHITNEY, Professor of Sanskrit in Yale University. Edited by CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sutras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will—as we hope—mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.

A Vedic Concordance: being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published,— one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*pāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *prāīsa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned :—

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech — was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*çākhās*) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.

